

THE LITERARY AETUM

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No. 2639.

SATURDAY, MAY 25, 1878.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE. 22, Albemarle-street, W.
THE NEXT ANNUAL GENERAL MEETING will be held at DUBLIN, commencing on WEDNESDAY, August 14.

President-Elect,
W. SPOTTISWOODE, Esq. LL.D. F.R.S. F.R.A.S. F.R.G.S.
NOTICE TO CONTRIBUTORS OF MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organising Committees for the several Sections before the beginning of the Meeting. It is therefore become necessary, in order to give an opportunity to the Committee of doing justice to the several communications, that each Author should prepare an abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with the original Memoir, by book-post, on or before August 1, addressed thus:—"General Secretaries, British Association, 22, Albemarle-street, London, W. For Section If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.
G. GRIFFITH, M.A.,
Assistant-General Secretary, Harrow.

ROYAL INSTITUTION OF GREAT BRITAIN,
Albemarle-street, Piccadilly, W.

Professor FREDERICK GUTHRIE, F.R.S.—First of Three Lectures on STUDIES IN MOLECULAR PHYSICS: Gases, Liquids, and Solids, on THURSDAY NEXT, May 30, at Three P.M.
Professor HENRY MORLEY—Additional Lecture on RICHARD STEELE, at Three P.M., on SATURDAY, June 1. Two Lectures on JOHN ADDISON, on SATURDAYS, June 8, 15, at Three P.M.
Half-a-Guinea each Course.

ROYAL GEOGRAPHICAL SOCIETY.—The 10th ANNIVERSARY MEETING will be held by permission of the Chancellor and Senate in the Hall of the University of London, Burlington-gardens, on MONDAY, May 27th, at 1 P.M., Sir RUTHERFORD ALCOCK, K.C.B., &c., President, in the chair.
The Dinner will take place at WHITE'S Rooms, at half-past 6, on the same day. Sir Rutherford Alcock, K.C.B., in the chair.
Dinner Charge, 21s., payable at the door, or Tickets to be had, and places taken, at 1, Saville-row, Burlington-gardens.
The Friends of Fellows are admissible to the Dinner.

ARTS ASSOCIATION, NEWCASTLE-UPON-TYNE.

THE FIRST EXHIBITION OF MODERN WORKS OF ART will be OPENED to the Assembly Rooms, Newcastle-upon-Tyne, the FIRST WEEK IN SEPTEMBER, and CLOSE the END OF OCTOBER.
Particulars from the Honorary Secretaries, Newcastle-upon-Tyne, or Mr. W. A. SMITH, 14, Charles-street, Middlesbrough, forwarding Agents for London.
JOSEPH CRAWFALL,
J. GARRELL RIDLEY, } Hon. Secs.

ART TREASURES EXHIBITION at the ROYAL INSTITUTION, MANCHESTER.—In Aid of the Fund for erecting a Building for the School of Art.
The Exhibition includes a select Collection of first-class Pictures and Art Workmanship—Chinese and Japanese Cloisonné Enamels—Furniture, Wedgwood, Chinese, Majolica, and other Ceramic Wares—Ivory Carvings—very fine Metal Work—Armour and Arms—Embroidery, &c.
The Exhibition is NOW OPEN. Admission, 1s.; Season Ticket, 5s.

CRYSTAL PALACE LADIES' NEEDLEWORK SOCIETY.—Still opposite High Level Entrance, under stairs leading to Picture Gallery. For Sale of Work of Ladies in Reduced Circumstances. Orders for all kinds of Plain and Fancy Work carefully executed. This Charity is under the control of a Committee of Residents in the neighbourhood. Donations and Subscriptions thankfully received by the Hon. SECRETARY or TREASURER, who will forward particulars on application at the above address.

CRYSTAL PALACE PICTURE GALLERY.—The Gallery is now RE-OPENED for the SEASON, with a NEW COLLECTION OF BRITISH and FOREIGN PICTURES for SALE.
For particulars apply to Mr. C. W. WARR, Crystal Palace.

FAC-SIMILES IN COLOURS produced by the Arundel Society from the Old Masters are SOLD to the Public as well as to Members at prices varying from 10s. to 45s., and include the Works of Giotto, Fra Angelico, Perugino, Andrea del Sarto, Michael Angelo, Raphael, Holbein, Albert Dürer, &c.—Priced Lists with particulars of Membership, will be sent post free on application at 24, Old Bond-street, London, W.

MUSICAL UNION.—Madame RÉMAURY, Pianiste, last time this Season, with MARSH, from Paris, extremely engaged. St. James's Hall, TUESDAY, June 4. Programme next week.
Prof. ELLA, Director.

MISS RACHEL LEVITT'S READING (under the Patronage of the Countess of Charmonot) will take place at St. Andrew's Hall, lower Seymour-street, Portman-square, on WEDNESDAY, May 29th. To commence at half-past 8 precisely. Pianoforte, Miss Fanny Albert (Pupil of Sir Julius Benedict).—Stalls, 5s.; Gallery, 2s. 6d.; Admission, 1s. Tickets may be had at Mr. G. BURN'S Library, 187, New Bond-street; Mr. De Kock's Library, 3, Clifton-hill, Maida Hill; and of Miss LEVITT, 85, Portdown-road, Maida Hill.

A PUPIL of Miss GLYN is prepared to accept ENGAGEMENTS to Recite or Read in Public, and at Private Parties, during the London Season.—Letters to be addressed to Miss STRICKFIELD, care of Miss GLYN, 15, Mount-street, Grosvenor-square, W.

SOCIETY FOR THE DEVELOPMENT OF THE SCIENCE OF EDUCATION.—The object of the Society is to examine, systematise, and propound definite and verifiable Principles upon which the Practice of Education should be based.—Hon. Sec., C. H. LARK, B.A. Lond., Osterham Valley.

THE WESTERN COLLEGE, BRIGHTON, is recommended to the attention of Parents who desire for their Sons a Superior Education, by its healthy situation, and by its thoroughly developed methods of instruction, which combine the advantages of the public schools with greater personal care. Special attention is paid to the French and German Languages.—Prospectus of terms, on application to the Principal, Dr. W. FORSTER KNIGHTLEY, F.C.P.

UNIVERSITY OF LONDON.—NOTICE IS HEREBY GIVEN that the next HALF-YEARLY EXAMINATION for MATRICULATION in this University will commence on MONDAY, the 24th of June, 1878. In addition to the Metropolitan Examination, Provincial Examinations will be held at Owens College, Manchester; Queen's College, Liverpool; Queen's College, Birmingham; St. Outhbert's College, Ushaw; Stonyhurst College; St. Patrick's College, Carlisle; St. Stanislaus College, Tullamore; and University College, Bristol.
Every Candidate is required to transmit his Certificate of Age to the Registrar (University of London, Burlington-gardens, London, W.) at least Fourteen Days before the commencement of the Examination.
May 21st, 1878. WILLIAM B. CARPENTER, M.D., Registrar.

CLIFTON HIGH SCHOOL FOR GIRLS.—WANTED, next SEPTEMBER, an ASSISTANT-MISTRESS. Salary, 150l. Candidates must hold a University Certificate of higher grade than Senior Local, and have had successful experience in Class-Teaching. Some knowledge of Natural Science desirable, but not essential.—Address, with copies of testimonials, Miss Woods, High School for Girls, Clifton, Bristol.

REIGATE GRAMMAR SCHOOL.—The HEAD MASTERSHIP will become VACANT at CHRISTMAS NEXT, and the Governors will be prepared to receive applications for that office, with testimonials, on or before 15th day of JULY NEXT. The Head Master must be a Graduate of some University in the British Empire. The School—which is newly erected—and the Class Rooms will accommodate about 120 Boys, and the population of the borough in which the School is centrally located is 15,000. It adjoins the precincts of the old Parish Church, and is beautifully placed on moderately high ground looking across a park to the Surrey Downs. There is a new Residence with excellent accommodation, and the area of the site, including Gardens and Playgrounds, is about 12 acres. The Master will receive a stipend of 1500l. a year, and a Capital Fee of 30l. on each boy, and he will be allowed to receive fifteen Boarders at a charge of 40l. each, exclusive of School Fees.—For further particulars apply to Mr. Alderman TOWNSON, Clerk to the Governors, Old Bank, Reigate.

LES CHARMETTES, LAUSANNE, SWITZERLAND.—In this School YOUNG LADIES receive a superior EDUCATION, and enjoy the comforts of an English home, with all the advantages of a residence abroad. Beautiful and healthy situation. Highest references in England and abroad.—Apply to the Misses ELLENBERGER, at the above address, or to Dr. ELLENBERGER, Workshop, Notts.

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CENTRAL KINDERGARTEN and TRAINING INSTITUTION IN LONDON.—Ladies intending to enter as Students and Candidates for the post of Principal, are requested to address Mrs. E. BERRY, Hon. Sec., Froebel Society, 37, Upper Bedford-place, W.C.

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Chambers, H. Dawson, E. Duncan, E. J. Niemann, and W. Shayer;
also seven works of the late JOHN SAMUEL RAYN, including
Hampshire Homestead, exhibited at the Royal Academy, 1877, and
Barff, from the Royal Academy, 1877; also eight works of the late
WALTER VALENTINE BROMLEY.
Sold by order of the Chief Clerk of Vice-Chancellor Hall.

Sculpture.
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their Great Room 8, King-street, St. James's-square, on MONDAY, June 17, by the direction of the Trustees of the Will of the late GREGORY GREGORY, Esq., of the County of Middlesex, and with the sanction and by the order of the Right Honourable the Master of the Rolls, under the Gregory Heirlooms Act, 1871, a PORTION of the highly important and costly CHATELLE and EFFECTS of the late GREGORY GREGORY, Esq., of Harlington New Manor-House, Lincolnshire, and by his Will bequeathed as Heirloom, and which are now in the possession of the Trustees, the ordinary coin, and a new mechanism, valued at 5,000 ounces, including

Chandelier for 12 Lights, a pair of large Candelabra for 12 Lights each, a grand Urn and Bowl which belonged to the Elector of Brandenburg—a Set of Dishes on Stands of fine old French work—splendid Decorative Objects of the time of the old French Monarchy, including a State Bedstead and Suite of Furniture of Silk Tapestry, with Classical

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square; of HENRY BEAUMONT, Esq., Solicitor, Grantham; of Messrs.
BOLTON & Co., 4, Elm-court, Temple, E.C., and of Messrs. WHITE,
BORRETT & Co., 6, Whitehall-place, S.W.
Dated this 30th day of April, 1878.
O. BURNEY, Chief Clerk.

Pictures of the Right Hon. Viscount STRATFORD DE REDCLIFFE, K.G. G.C.B.
MESSRS. CHRISTIE, MANSON & WOODS
 respectfully give notice that they will **SELL by AUCTION**, at their Great Room, 8, King-street, St. James's-square, on **SATURDAY, June 28, at 1 o'clock precisely, ANCIENT and MODERN PICTURES**, the property of the said Viscount STRATFORD DE REDCLIFFE.

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11. ART NOTABILLIA.
12. REVIEWS OF BOOKS.

. A THIRD EDITION OF PART I. for MAY of THE MAGAZINE, 1876.

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LITERATURE

La Saisiaz: the Two Poets of Croisic. By Robert Browning. (Smith, Elder & Co.)

No poet since Burns—none, perhaps, since Shakespeare—has known and felt so deeply as Mr. Browning the pathos of human life. Other poets can feel as deeply as he its mystery and its wonderfulness. Other poets can feel as deeply as he—more deeply, perhaps—the fire of personal passion; at least, they can thrill us more intensely than he with the cries of an individual soul in its supreme ecstasy of joy or pain.

But none save the two we have mentioned and Mr. Tennyson in 'Tears, Idle Tears,' realizes as he does the unutterable pathos of the tangled web as a whole; none sees so clearly what a pathetic thing it is to live and die, and to be surrounded by myriads of others who live and die—"to be here," as Corporal Trim says, "to-day and gone to-morrow"—to come we know not whence, fluttering for a day or two "in the sunshine and the rain"; to leave it and go we know not whither; to feel that our affections, however deep, our loves, however passionate, are twined around beings whose passage is more evanescent than "the flight of the swift bird across the sky,"—nay, more fleeting (as the Talmud says) than "the shadow along the grass of the bird as it flies,"—beings dearer to us nevertheless than our hearts' blood; and dearer still for this, that when they leave us we know we shall never see them any more as they now are, and half dread that we may never see them any more at all.

Perhaps this feeling in its strongest development sends the literary artist to the novel rather than to the poem. Certainly, along with lyric intensity at its greatest it is not often found; and the reason is obvious. All Art is,—if we search deep enough,—an expression of an egoism stronger and more vital than common—an egoism "too strong to die without sign"; but lyric art is egoism's very self. "I enjoy—I suffer"; this, from Sappho downwards, has been the *motif* of all the very finest lyric music. The lyricist, it is true, "learns in suffering what he teaches in song"; but he has learned nothing but the poignancy of his own joys and woes,—"*Son cœur est un luth suspendu, si tôt qu'on le touche il résonne.*" Of the pathos of the human drama as a conception, he generally knows nothing save of that

one little part. And it cannot be otherwise except under rare conditions. Mr. Browning tells us, in 'The Two Poets of Croisic,' that

— a bard's enthusiasm
Comports with what should counterbalance it—
Some knowledge of the world!

But how rare it is that "a bard's enthusiasm" is so "counterbalanced"! Yet, in order to feel that deep pathetic meaning of human life that we have been speaking of, a poet must have done something more than feel his own joys and woes; and he must have done something more than sit in his chamber weaving the high fancies of his soul, as the pageantry of life goes by. He must be able to say, as Voltaire said, with pardonable boastfulness—"At least, I have *lived*." If he has been "cradled into poetry by wrong" he must have learned therefrom something more than the trick of bemoaning it; if he has suffered more than othermen, he must also have enjoyed more; if he has wept more than other men, he must also have laughed more. He must not only have "loved his beautiful lady"; he must also, like the Knight of Beauvais, have "loved much to listen to the music of beauteous ladies." He must not only have "greatly loved his friend," he must also have had his "sweet enemies," and

Drunk delight of battle with his peers.

Above all, he must have had the rare faculty of enjoying, through sympathy, the perennial freshness of human youth.

Every-day life, which rhymesters call prosaic and flee from, is not prosaic to him, but a romance; and his love of man becomes intensified by the very thought of the evanescence of man's life; as the preciousness of a vase, says Pliny, is intensified by the thought of its fragility. And, as we have said,—since Burns certainly—perhaps since Shakespeare—no one has expressed this feeling so deeply and so continually as Mr. Browning.

It is not merely in such opposite poems as 'Evelyn Hope,' 'The Flight of the Duchess,' &c., but even in such lyrical outbursts as 'Meeting at Night' and 'Parting at Morning' the "still, sad music of humanity" floats over all the passion. But, in giving us this music, in showing how "sweet it is to live"—how "straight God writes in crooked lines"—how rich in every kind of compensation is life, if we will only wait and hope,—in showing all this, Mr. Browning has never written anything so lovely as the following lines. They are so playful, and yet so deep, and tender, and true, that in reading them the struggle between the smile and the tear, commencing at the first stanza, goes on and on till at the end the reader feels that the divinest of lyrics has been written:—

What a pretty tale you told me
Once upon a time
—Said you found it somewhere (scold me!)
Was it prose or was it rhyme,
Greek or Latin? Greek, you said,
While your shoulder propped my head.

Anyhow there's no forgetting
This much if no more,
That a poet (pray, no petting!)
Yes, a bard, sir, famed of yore,
Went where suchlike used to go,
Singing for a prize, you know.

Well, he had to sing, nor merely
Sing but play the lyre;
Playing was important clearly
Quite as singing: I desire,
Sir, you keep the fact in mind
For a purpose that's behind.

There stood he, while deep attention

Held the judges round,
—Judges able, I should mention,
To detect the slightest sound
Sung or played amiss: such ears
Had old judges it appears!

None the less he sang out boldly,
Played in time and tune,
Till the judges, weighing coldly
Each note's worth, seemed, late or soon,
Sure to smile "In vain one tries
Picking faults out: take the prize!"

When a mischief! Were they seven
Strings the lyre possessed?
Oh, and afterwards eleven,

Thank you! Well, sir,—who had guessed
Such ill luck in store?—it happened
One of those same seven strings snapped.

All was lost, then! No! a cricket
(What "cicada"! Pooh!)
—Some mad thing that left its thicket

For mere love of music—flew
With its little heart on fire,
Lighted on the crippled lyre.

So that, when (Ah, joy!) our singer
For his truant string
Feels with disconcerted finger,

What does cricket else but fling
Fiery heart forth, sound the note
Wanted by the throbbing throat!

Ay and, ever to the ending,
Cricket chirps at need,
Executes the hand's intending.

Promptly, perfectly,—indeed
Saves the singer from defeat
With her chirrup low and sweet.

Till, at ending, all the judges
Cry with one assent,

"Take the prize—a prize who grudges
Such a voice and instrument?
Why, we took your lyre for harp,
So it shrilled us forth 'sharp!'"

Did the conqueror spurn the creature,
Once its service done?

That's no such uncommon feature
In the case when Music's son
Finds his Lotte's power too spent
For aiding soul-development.

No! This other, on returning
Homeward, prize in hand,
Satisfied his bosom's yearning:
(Sir, I hope you understand!)
Said, "Some record there must be
Of this cricket's help to me."

So he made himself a statue,
Marble stood, life-size;
On the lyre, he pointed at you,
Perched his partner in the prize;
Never more apart you found
Her, he throned, from him, she crowned.

That's the tale; its application?
Somebody I know
Hopes one day for reputation

Through his poetry that's—Oh,
All so learned and so wise
And deserving of a prize!

If he gains one, will some ticket,
When his statue's built,

Tell the gazer "Twas a cricket
Helped my crippled lyre, whose lilt
Sweet and low, when strength usurped
Softness' place i' the scale she chirped?"

"For as victory was nighest,
While I sang and played,—
With my lyre at lowest, highest,
Right alike,—one string that made
'Love' sound soft was snapt in twain,
Never to be heard again.

"Had not a kind cricket fluttered,
Perched upon the place
Vacant left, and duly uttered
'Love, Love, Love,' whence'er the bass
Asked the treble to atone
For its somewhat sombre drone."

But you don't know music! Wherefore
Keep on casting pearls
To a poet? All I care for
Is—to tell him that a girl's
"Love" comes aptly in when gruff
Grows his singing. (There, enough!)

'La Saisiaz' has the same *motif*, but unluckily the action of the poem is merely used as an occasion for ratiocinative writing, such as, as Charles Lamb would say, is "properer for a sermon."

The story is simple enough, and touching enough, and deserved the telling. Last autumn Mr. Browning was staying with two ladies at a Swiss village. One night, after having made an excursion in the neighbourhood, they planned to ascend next day the mountain at the base of which they were staying. The poet rose early next morning, took his accustomed bath and his accustomed walk,—did everything according to his custom. On returning home, he went to call upon the ladies, and found one of them dead on the floor. She had died suddenly a few minutes before his arrival. Five days after the lady's death, the poet—urged by that instinct for self-torture which, in the very healthiest minds, will sometimes reveal itself (like the asp which had lain for twenty years in Hasan's bazaar)—ascends alone the heights which he and she were to have climbed together; and the poem is a record of the thoughts and arguments upon life and death which came to him on that occasion.

The artistic form in which these thoughts and arguments are embodied cannot, we think, be the *raison d'être* of the poem: If it is,—there has been in poetic art no such striking failure for a long time. To have attempted ratiocinative work such as this in blank verse would have been a mistake; to have attempted it in the iambic couplets of the heroic metre would have been a still greater mistake; but to attempt it in trochaics,—especially in the most sprightly of all trochaics, the form called "trochaicum tetrametrum catalecticum," implies wilfulness rather than mistake—perversity rather than obtuseness to the meaning and function of metre. For, although seven-syllabled trochaic verse may, by clever intermingling of iambic lines, lose its so-called "Anacreontic" effect, and acquire an almost solemn march, as it does in 'Il Penseroso,' yet the verse in question—which, in English, is indeed only a variety of the "eight and six" ballad metre—must always retain that brisk and business-like quality which is its chief characteristic.

No doubt we do get in the Greek tragedies lines such as these in the 'Œdipus Tyrannus':

Ὁ πάτερ θύβης ἐνοικοί, λείσσει', Οἰδῖπονός ὄδε,
ὅς τὰ κλείν' αἰνίσματα ἤδει καὶ κράτιστος ἦν ἀνὴρ.

But they are only interspersed for variety, with the same artistic subtlety we see in the magnificent trochaic and anapestic lines with which Milton—just as the ear is getting satiated with the "linked sweetness long drawn out" of the iambic—enriches the contrapuntal harmonies of 'Paradise Lost.' And note in the above two lines what "business" is being done—though here the trochees are of quantity merely. But if evidence were wanted to show that the function of this fine metre is that of business alone, it is shown in the Spanish ballads, and notably in the famous 'Poema del Cid,' where, irregular as may be the syllabic arrangement, and broken up as it is into lines of three and a half or four feet (as in Mr. Tennyson's 'Lord of Burleigh'), the structure is, in its basis, precisely that of 'La Saisiaz' and 'Locksley Hall.' And perhaps

in no rhymed poetry in the world is there so much business and movement as in the Spanish ballads. As the *raison d'être*, then, of the poem is not the form, and (seeing how soon the emotive treatment of the subject is left for the ratiocinative) it is not the outpouring of emotion,—it must be the expression of those thoughts and arguments of which most of the lines are composed. It seems necessary, therefore, to examine these, and see what they are worth as thoughts and arguments; to treat the poem as though it were not a poem but an essay; for what any literary work pretends to do it should do, whether it be verse or prose. If it fails to do that, the failure must be pointed out.

The gist of 'La Saisiaz,' then, is contained in the concluding line of the poet's soliloquy on the mountains. It is that Mr. Browning,—as the result of the reasonings presented in the poem,—

Believes in soul—is very sure of God.

Baron d'Holbach, on being told by a certain French abbé that he was "very sure of God," made answer, "I congratulate you, sir. I wish I was sure of only *half* as much. But, may I ask you, *What God?*" Certainly, it is in no irreverent mood that we record the infidel's retort; but Mr. Browning sets out to answer infidels; and his answer if weak is worse than worthless; for, as Bacon has told us, the worst enemies of truth are its weak defenders.

When a man writes a poem to say that he is "very sure of God," the question is not at all impertinent, "What God?" For there are "gods and gods." There is the God of Jacob, for instance; there is the God of Calvin, of Bismarck and the German Emperor; and there is the god of Timbuctoo. The fact is, as some one has hinted, that no sooner had God created "man in his own image," than man returned the compliment and created God in his; and, from the very first, man has always been "sure" of his handiwork,—as history tells us only too sadly. Here is Mr. Browning's definition:—

Is it fancy I but cherish, when I take upon my lips
Phrase the solemn Tuscan fashioned, and declare the
soul's eclipse
Not the soul's extinction? take his "I believe and I
declare—

Certain am I—from this life I pass into a better,
there

Where that lady lives of whom enamoured was my
soul"—where this

Other lady, my companion dear and true, she also is?

I have questioned and am answered. Question, answer
presuppose

Two points: that the thing itself which questions,
answers,—is, it knows;

As it also knows the thing perceived outside itself,—a
force

Actual ere its own beginning, operative through its
course,

Unaffected by its end,—that this thing likewise needs
must be;

Call this—God, then, call that—soul, and both—the
only facts for me.

Prove them facts? that they o'erpass my power of
proving, proves them such:

Fact it is I know I know not something which is fact
as much.

What before caused all the causes, what effect of all
effects

Haply follows,—these are fancy.

In other words, there is in the universe Mr. Browning, who, with pardonable egotism, calls himself "Me,"—the famous cogitating "Ego," in short,—and there is also the *not* Mr. Browning, *i.e.*, the something outside the reasoner,—

—A force
Actual ere its own beginning, operative through its
course,
Unaffected by its end, that this thing needs must be.

Now, no one will deny all this; for, people do not commonly deny truisms. The poet is, of course, at liberty to call the *not* Mr. Browning God, if he likes; but in doing so he is doing neither more nor less than indulging in a *petitio principii*. The Yagur Veda escapes all such difficulties by calling the *non ego* "That":—

Fire is *That*, the sun is *That*;

The air, the moon—so also that pure Brahm;

Waters, and the lord of all creatures.

And this, perhaps, is why children, unsophisticated as yet by teleology on the one hand and science on the other, say sometimes, when asking for a doll, or the moon, or some other portion of the *non ego*, "Give me my 'That.'" Mr. Browning is at liberty to call "That" God, but in doing so he is talking pure Pantheism—he ranges himself with Hermes Trismegistus, who calls all things "parts and members of God," and Mr. Swinburne in 'Hertha.' And, without the smallest disrespect to Hermes and Mr. Swinburne, their mere Theism has never been considered of much account among Theists. We dwell upon this in no spirit of unkindness, and certainly in no spirit of disrespect to Mr. Browning, who is, on the whole, the strongest man that has expressed himself in English verse since the death of Milton; but we do so in order to reiterate what we have often said, that ratiocinative poetry is a mistake. Not by syllogism, but *per saltum*, does, and should, the poet reach his conclusions. We listen to him—we allow him to address us in rhyme instead of reason,—we allow him to sing to us while other men are only allowed to talk,—not because he reasons more logically, more truly, but because he feels more truly. It is for his readers to be knowing and ratiocinative—it is for him to be gnomic and "divinely wise."

The poet is he who can "look in the face of God and live"; for a materialistic poet is an absolute impossibility. If a poet,—then, however much he may deceive himself on this point, he is no materialist; if a materialist,—then, however much he may deceive himself, he is not a poet; for it is with the elemental he deals. "Poetry is apparent pictures of unapparent realities"; and that which is real is the *noumenon*, that which is false and illusory is the phenomenon. It is all very well for the physicist to tell us that poetry and love and beauty and noble endeavour have been evolved from molten granite, or fire-mist; but the poet—seeing with "the inner eye"—is the man who knows better.

'La Saisiaz,' indeed, is nothing more nor less than a vigorous and eloquent protest against the scientific materialism of the day. It seems, indeed, becoming the fashion now, among poets and others in the world of *belles lettres*, to rail against scientific materialism and the psychology of the scalpel. But, in truth, there is no little confusion of thought upon the subject. "The age is sunk into gross materialism," say poets like Mr. Tennyson and Mr. Browning; "the *savants* have done it," say the clergy. But is the age really so sunk? We doubt it, and a word may be said on behalf of the *savants*.

It is a fact, no doubt, that there is more expression of materialistic thought now than

there ever was, but we are by no means sure that there is more real materialism. Materialism is quite an affair of temperament. There have always been, and always will be, those who,—accepting their own senses as absolute and final tests of phenomena,—are overwhelmed by the stupendous weight of what Mr. Browning calls the “facts” of the physical world, and who are, and in the nature of things must be, “practicalatheists,”—no matter what their outward acceptance of religious forms. And, on the other hand, there have always been, and always will be, those who by temperament cannot accept the “shows of things” as being other than illusive—those who know that these “facts” of Mr. Browning are not truths—nay, that they are not even “facts,”—who know that, simply because the universe seems through their limited senses what it is, it must be something else,—who, at least, say with Mr. Browning,—

But, as knowledge, this comes only—things may be as I behold,
Or may not be, but, without me and above me, things there are.

The former have always naturally drifted into active life, and have never thought upon teleological questions at all. The latter have by necessity become philosophers, metaphysicians, and poets (poets in the Zoroastrian sense that the poet is he who incarnates in beautiful forms the *noumenal* rather than the *phenomenal*). This has always been so; but of late years there has occurred a noticeable change in the relation of the two parties.

So long as the materialists exhausted their energies in the affairs or in the frivolities of life, the immaterialists “had all the talk”; and it seemed as though immaterialism was the rule, and materialism the exception. For the Aristotles, the Bacons, were philosophers as well as scientists. They approached scientific inquiry from the humanitarian side. They were familiar with the whole course of human speculation, and this was woven into the very texture of their own thought. Ever since the *Novum Organum*, however, things have been changing. The unideal mind has found in scientific inquiry fruitful fields of exercise, and men without the faintest tincture of philosophy—men with no more knowledge of the long struggles of the human mind confronted with the painful riddle of the earth than if they had been born in the planet Neptune—have by dint of extraordinary intelligence and energy taken the lead in science. Empiricism, in short, has so taken the place of philosophy, that, if an ordinary *savant* were to be told that, in the twelfth century, the development of men from animals was distinctly taught in an Arabian novel by Abubekr-ibn-Tofail, he would open his eyes in incredulous wonder. To say that among the *savants* of the day there is hardly one philosopher is not to disparage them; for with them the word philosopher is almost a word of scorn. Most valuable has been their work and deserving of all gratitude, but that such inquirers should be materialistic was quite inevitable. Moreover, the men of materialistic temperament have in the nature of things become as voluble now as their opponents—perhaps more so. Indeed the flood of scientific talk nowadays—from Royal Institution lectures down to the penny-a-liners—is more incessant than religious talk used to be. And this is why externally it

appears as if materialism were universal. Still, whatever may be said of German inquirers, English *savants* have endeavoured to read the facts as they must be read. For instance, they refuse to burk the fact that biogenesis is the law; and, this being so, evolution has placed materialism further back than ever; for organism is the result of “life,” not “life” of organism; and, this being established, the immaterialist may rest perfectly content as to what will be the accepted cosmogony in a few years; and Mr. Browning may leave ratiocination alone—or at least leave it alone in verse—and go on “believing in soul,” and being “very sure of God”—though not, perhaps, for the reasons given here.

The poem is full of beautiful thoughts, beautifully expressed. What Mr. Browning says about “the first life claiming a second” and about the doctrine of compensation strikes us as being especially beautiful and just. If it is true that there is a future life—if it is true that the law of that life is moral progression—if it is true that

Our broken hopes are threaded into stars—
then assuredly the game of life is that of “Who loses wins.”

In the ‘Two Poets of Croisic’ Mr. Browning tells, with certain poetical licences, the story of the famous literary hoax played off so successfully by Desforges-Maillard—the poet of Croisic in Brittany—upon Voltaire, Destouches, La Roque, the editor of *Le Mercure*, and, indeed, upon all the *littérati* of Paris. Piron, it may be remembered, dramatized the subject in ‘*Métromanie*’; but his version is tame and poor compared with Mr. Browning’s. Here it is, in brief. Down in Croisic, a youth, named Paul Desforges-Maillard, was startled by finding that “he too” could rhyme; but his muse was “costive”—

Till he was thirty years of age, the vein
Poetic yielded rhyme by drops and spirits :
In verses of society had lain
His talent chiefly ; but the Muse asserts
Privilege most by treating with disdain
Epics the bard mouths out, or odes he blurts
Spasmodically forth. Have people time
And patience now-a-days for thought in rhyme ?

So, his achievements were the quatrain’s inch
Of homage, or at most the sonnet’s ell
Of admiration : welded lines with clinch
Of ending word and word, to every belle
In Croisic’s bounds ; these, brisk as any finch,
He twittered till his fame had reached as well
Guérande as Batz ; but, here fame stopped, for—curse
On fortune—outside lay the universe !

That’s Paris. Well, why not break bounds, and send
Song onward till it echo at the gates
Of Paris whither all ambitions tend,
And end too, seeing that success there sates
The soul which hungers most for fame ? Why spend
A minute in deciding, while, by Fate’s
Decree, there happens to be just the prize
Proposed there, suiting souls that poetize !

Just as it is said to be a law in the insect-world that the smaller the eye, the greater the magnifying power, so it is a law in the poetical world that the smaller the poet the more powerful is the lens through which he reads his own lines.

After a conscientious perusal of the Academy prize poems, Maillard came to the conclusion, that, though “crowned” poems were good, their goodness was not of an absolute but of an entirely relative kind; they were good when put into comparison with uncrowned poems of the average kind, but

far from good when compared with certain uncrowned poems not of an average kind, i.e. the effusions of his own muse still sleeping in the “sweet security” of MSS. at Croisic. Naturally, therefore, he competed for the prize. But the poem was rejected. Partly in pity and partly in indignation at their folly, he sent the poem to the *Paris Mercury*. But La Roque, the editor, sent it back with remarks more critical than gratifying to an aspiring bard. In his distress his sister came to the rescue. She having learned (by instinct let us assume) something of—

The sparks of gallantry which always lurk,
Somehow in literary breasts—

advised him to let her transcribe in her woman’s handwriting certain of those manuscript poems lying in the desk, and send them to La Roque as the productions of a blushing maiden called the Demoiselle Malcraix de la Vigne. The trick succeeded. La Roque was thoroughly deceived,—printed effusion after effusion,—lauded the Demoiselle to the skies, and finally fell in love with the unknown poetess and sent her an amorous letter. Nor was this all or nearly all.

Destouches celebrated the “charming fire of her eyes,” and Voltaire, when he sent Mdlle. Malcraix a copy of his ‘*Histoire de Charles XII.*’ addressed the beautiful unknown in this wise :—

Toi, dont la voix brillante a volé sur nos rives ;
Toi, qui tiens dans Paris nos muses attentives ;
Qui sais si bien associer
Et la science et l’art de plaire,
Et les talents de Desboulrière
Et les études de Dacier,
J’ose envoyer aux pieds de ta muse divine
Quelques fables écrites, enfants de mon repos ;
Charles fut seulement l’objet de mes travaux ;
Henri Quatre fut mon héros,
Et tu seras mon héroïne.

It was not to be expected that bardic flesh and blood could stand this sort of thing for long. It was quite useless for the sister to tenderly hint to the bard that the triumph was due not to his genius, but to “the fire,” real or imaginary, “of her eyes.” The poet never lived who could have been satisfied with such a sophism. The hoax had only been a means for Paul to obtain the reward due to his genius. He determined to go to Paris and show himself. Arrived at Paris, he makes at once for La Roque’s residence. He sends in to the editor the name of ‘Malcraix,’ the unknown Demoiselle, and awaits the result.

He has not to wait long :—

A bustling entrance : “Idol of my flame !
Can it be that my heart attains at last
Its longing ? that you stand, the very same
As in my visions ? . . . Ha ! hey, how ?” agast
Stops short the rapture. “Oh, my boy’s to blame !
You merely are the messenger ! Too fast
My fancy rushed to a conclusion. Pooh !
Well, sir, the lady’s substitute is—who ?”

Then Paul’s smirk grows inordinate. “Shake hands !
Friendship not love awaits you, master mine,
Though nor Malcraix nor any mistress stands
To meet your ardour ! So, you don’t divine
Who wrote the verses wherewith ring the land’s
Whole length and breadth ! Just he whereof no line
Had ever leave to blot your Journal—eh ?
Paul Desforges Maillard—otherwise Malcraix !”

And there the two stood, stare confronting smirk,
A while uncertain which should yield the *pas*.
In vain the Chevalier beat brain for quirk
To help in this conjuncture ; at length “Bah !
Boh ! Since I’ve made myself a fool, why shirk
The punishment of folly ? Ha, ha, ha,
Let me return your handshake !” Comic sock
For tragic buskin prompt thus changed La Roque.

"I'm nobody—a wren-like journalist;
 You've flown at higher game and winged your bird,
 The golden eagle! That's the grand acquit!
 Voltaire's sly Muse, the tiger-cat, has purred
 Prettily round your feet; but if she missed
 Priority of stroking, soon were stirred
 The dormant spit fire. To Voltaire! away,
 Paul Desforges Maillard, otherwise Malcrais!"

Whereupon, arm in arm, and head in air,
 The two begin their journey. Need I say,
 La Roche had felt the talon of Voltaire,
 Had a long-standing little debt to pay,
 And pounced, you may depend, on such a rare
 Occasion for its due discharge? So, gay
 And grenadier-like, marching to assault,
 They reach the enemy's abode, there halt.

Now, the great man was also, no whit less,
 The man of self-respect,—more great man he!
 And bowed to social usage, dressed the dress,
 And decorated to the fit degree

His person; 'twas enough to bear the stress
 Of battle in the field, without, when free
 From outside foes, inviting friends' attack
 By—sword in hand? No, ill-made coat on back.

And, since the announcement of his visitor
 Surprised him at his toilet,—never glass
 Had such solicitation! "Black, now—or
 Brown be the killing wig to wear? Alas,
 Where's the rouge gone, this cheek were better for
 A tender touch of? Melted to a mass,
 All my pomatum! There's at all events
 A devil—for he's got among my scents!"

So, "barbered ten times o'er," as Antony
 Paced to his Cleopatra, did at last
 Voltaire proceed to the fair presence: high
 In colour, proud in port, as if a blast
 Of trumpet bade the world "Take note! draws nigh
 To Beauty, Power! Behold the Iconoclast,
 The Poet, the Philosopher, the Rod
 Of iron for imposture! Ah my God!"

For there stands smirking Paul, and—what lights fierce
 The situation as with sulphur flash—
 There grinning stands La Roche! No carte-and-tierce
 Observes the grinning fencer, but, full dash
 From breast to shoulderblade, the thrusts transpierce
 That armour against which so idly clash
 The swords of priests and pedants! Victors there,
 Two smirk and grin who have befooled—Voltaire!

A moment's horror; then quick turn-about
 On high-heeled shoe,—flurry of ruffles, flounce
 Of wig-ties and of coat-tails,—and so out
 Of door banged wrathfully behind, goes—bounce—
 Voltaire in tragic exit! Vows, no doubt,
 Vengeance upon the couple. Did he trounce
 Either, in point of fact? His anger's flash
 Subsided if a culprit craved his cash.

The result may be guessed. Paul's vitality
 as a poet had depended entirely on the "fire"
 of his sister's "eyes." He was snubbed, and,
 retiring to Croisic, died in obscurity.

It is difficult to say—judging from this
 poem,—what Mr. Browning could, and
 what he could not, do with the *ottava rima*;
 for here he has evidently been working
 in accordance with some theory. One
 of the requisites of English *ottava rima* used
 for humorous purposes is to give it Italian
 lightness every now and then by the use of
 double rhymes, and sometimes even of triple
 rhyme. Now Mr. Browning is the greatest
 master of difficult rhyming since Butler; but
 in this poem there is not one double or
 triple rhyme. Why is this? Is it because
 the moment double and triple rhymes are used
 in English *ottava rima* the jaunty effect which
 they give makes the verse seem an echo of
 'Don Juan,' 'Beppo,' and 'Whistlecraft'? If
 so, it is of course no wonder that Mr. Brown-
 ing,—the most truly original poet of his time,
 —should be shy of running such a risk. But,
 on the other hand, jauntiness seems essential
 to English *ottava rima* used for comic narra-
 tive. The fifth and sixth lines, in which

the lines of the quatrain are repeated,
 are imported expressly to "turn into play"
 what has been said before, and the epigram-
 matic summing up comes in the couplet. If
 the charm of the poem consists, as here, in
 strings of brilliant epigrams merely, the
 quatrain merely with the couplet does the
 work far better.

The volume as a whole shows that Mr.
 Browning has lost none of his marvellous
 vigour of intellect, and there are passages here
 and there which can compare with his very
 best work.

*On Trek in the Transvaal; or, Over Berg
 and Veldt in South Africa.* By Harriet
 A. Roche. (Sampson Low & Co.)

MRS. ROCHE has written a gossiping book
 about a part of South Africa which, during
 the last few years, has occupied a large share
 of public attention. The policy of the annexa-
 tion of the Transvaal Republic to the British
 possessions; our relations with the native
 tribes, and more especially with Cetywayo,
 the Zulu king; and the probable future of a
 country which contains great natural advan-
 tages, but is, at the same time, inhabited by
 a disaffected and backward population—these
 are all questions of interest to persons who
 desire to form an accurate judgment upon the
 politics of South Africa. Mrs. Roche's book,
 however, is not intended for such readers. She
 either avoids political topics altogether, or only
 incidentally alludes to them; but as two or
 three years have elapsed since she visited the
 Transvaal, she has perhaps exercised a wise dis-
 cretion in confining her narrative to her own per-
 sonal experiences. If politicians lose by such an
 arrangement, on the other hand, those persons
 are gainers who have formed the idea of under-
 taking a similar journey, or who are curious
 to know what is meant by "trekking" in
 the wilderness, or what kind of life the
 Boers live on their isolated farms. We
 think that readers of this sort will find the
 information they want in Mrs. Roche's pages,
 and will be the more interested in her narra-
 tive because it is written without exaggera-
 tion, and with a vivacity and good humour
 which impart interest even to trivial details.

At the outset of her story Mrs. Roche gives
 travellers a useful piece of advice, which,
 although it can hardly be called original, will,
 we suspect, bear a good deal of repetition.
 She says:—

"Before starting from your English home, go to
 your village blacksmith, don his apron, and tinker
 and toil with him as much as he will let you, till
 you get a good notion of his trade. Go to your
 wheelwright, and get him to show you his trick
 of straightening a bent axle, how to box one, how
 to cure its crookedness, and to heal wheel illnesses
 generally. Haunt the bench of your neighbour-
 ing carpenter till you get a wrinkle or two from
 him. Even your butcher and your baker might
 tell you something that you may thank them for
 when thousands of miles away from them. Be a
 Jack-of-all-trades, with more than a smattering
 knowledge of each, and you will save your pocket
 as well as your patience thereby."

These are excellent suggestions, but it some-
 times happens that persons who are eminently
 qualified to give advice to others make great
 mistakes themselves. For example, Mrs.
 Roche and her invalid husband in setting out
 from Natal on their toilsome journey made the
 mistake of employing horses instead of oxen

to draw their waggon. She recommends the
 buck-waggon of the country, with its span of
 eighteen oxen, costing about 12*l.* a head—mani-
 festly very expensive, but unless the patient,
 sturdy beasts die or break down on the
 journey, the traveller, when he no longer re-
 quires their services, may hope to sell them at
 a fair price. As time was of importance to
 Mrs. Roche and her companion, and they
 therefore desired to get over the ground as
 rapidly as possible, they were recommended
 to provide themselves with horses; but ex-
 perience soon proved the folly of this advice,
 and ultimately they were compelled to obtain
 oxen, to whose docility and intelligence she
 pays a just tribute. The effects of
 climate and disease upon animals are fatal
 drawbacks to travelling in South Africa. To
 take one illustration: it appears that Natal
 oxen or horses are unable to live in the Trans-
 vaal, although those of the Orange Free State
 soon become acclimatized.

Mrs. Roche confirms the accounts given by
 other travellers as to the primitive condition
 of the Transvaal territory and its inhabitants.
 The Boers, she thinks, match the Americans for
 inquisitiveness. Although she mentions more
 than one instance of genuine hospitality, the
 Boers generally are disposed to treat visitors
 with good-will or the reverse according
 to the style in which they travel. "At-
 tempt a visit on foot, and no tramp would be
 treated with greater scorn and contempt."
 During the war with Secoceni, the authorities
 showed scant consideration for the rights of
 foreigners. Strangers were liable to forced
 military service, and even a wandering troupe
 of Christy Minstrels was "requisitioned" for
 the war. It has been said that the Boer of the
 old school is accustomed to express his hatred
 for this country by calling his worst ox "Eng-
 land." Perhaps this feeling now is not as
 strong as it was when Uys and Maritz and
 the elder Pretorius began their wanderings
 more than a generation ago; but Mrs. Roche
 discovered that being an Anglo-Saxon did not
 tend to promote the comforts of travel in the
 Transvaal. Whatever inconvenience or hard-
 ship may result from living and sleeping in a
 waggon for several weeks, that kind of life
 would certainly seem to be far more tolerable
 than residence in the house which Mrs. Roche
 occupied at Eersteling. The one room of
 this rude dwelling was infested with lizards,
 centipedes, and scorpions, to say nothing of
 the countless ants called "borers," whose in-
 dustry and activity might perhaps be com-
 mendable enough if they would only not insist
 upon swarming into dishes and saucepans.
 Even stanch teetotalers would feel their prin-
 ciples severely put to the test if they were
 offered drinking water alive with miniature
 crabs and snakes. The houses have mostly
 mud floors, and for a very good reason. Owing
 to the scarcity of timber, planks, it appears,
 sell at a pound apiece.

The Transvaal offers considerable attrac-
 tions to sportsmen. Lions and leopards are
 by no means scarce, and the monotony of
 travel is always liable to be broken by an
 encounter with wild beasts. There is much
 good sport of a less ambitious and dangerous
 kind to be had; but unfortunately game is
 threatened with premature extinction. When
 too late the Boers will sigh in vain for the
 variety of excellent dishes which they now

contrive to make out of the flesh of animals whose indiscriminate slaughter has been going on for years past. They prefer to live on the products of the chase, and to reserve their own sheep for the shearer. Some of the more enterprising settlers breed horses on a large scale, and one of them who has acquired celebrity in this line of business is known far and wide as "the horse devil."

At the gold fields Mrs. Roche was struck with the intelligence of the natives. They labour well in gangs under European supervision, especially if the white men set over them are not too proud to work by their side. We may add, on the authority of Sir T. Shepstone, that the Basutos, who form the majority of the native population of the Transvaal, are so enterprising and industrious that they are willing to travel hundreds of miles and to incur the danger of robbery at the hands of hostile tribes in order to obtain employment at the Diamond Fields or in the larger colonies. Sir T. Shepstone rightly thinks that "the agricultural and mineral wealth of the country can best be made available by the free labour which these people are willing to give for moderate wages." The natives living in a semi-independent state consider themselves wealthy in proportion to the number of their flocks and herds. As a rule, however, they eschew flesh, and not only live but thrive upon meal porridge. They are a healthy people, and soon recover from bodily injuries or ailments. It is certain that as a race they are not destined to die out, and it is equally certain that it is not to the interest of the colonists that they should die out. The German missionaries in the Transvaal, in spite of persecution, have shown that much may be done to civilize the natives; and the too hasty glimpse which Mrs. Roche gives of the German mission cannot fail to impress the reader with the conviction that in the multiplication of native schools and industrial institutions lies the solution of the native problem.

Mrs. Roche mentions one fact which has a far more important bearing on the future of South Africa than either gold mining or ostrich farming. She states that at Newcastle, a small town situate in that corner of Natal which connects the colony both with the Free State and with the Transvaal, coal can be got "almost for the picking up"; and, under date of March 7th, 1876, we find the following entry:—

"This morning, having no fuel whatever, we breakfasted with cold water as our beverage. I have sent Jim four miles back to our old camping place, i.e. Mud-hole creek, where coal was to be found. He has brought a sackful on his head, enabling us now, at twelve, to have a comfortable meal."

These black diamonds may hereafter prove more valuable to Natal than any other element of wealth she possesses; and unquestionably the existence of large deposits of coal in that colony ought at once to attract the serious attention of the Imperial Government as well as of the colonial authorities. It would, however, be a mistake to suppose that Natal is exceptionally favoured in this matter. Mr. F. Jeppe, in the *Transvaal Almanac*, states that immense beds of coal of excellent quality exist in the eastern districts of the new colony; and with an ample supply of native labour on the spot, it ought to be possible to develop

without much delay this source of national wealth.

The General Armory of England, Scotland, Ireland, and Wales. By Sir Bernard Burke, C.B., LL.D., Ulster King of Arms. (Harrison.)

IN an unpublished letter of Dr. Pegge's, the antiquary, written to one of the officials of the College of Arms, in the year of the signing of peace between England and the United States, occurs the following passage:—

"Now that the Americans have triumphed, the Old will everywhere have to give way to the New, veneration for the past will be regarded as a vice, the man who cares to know the name of his grandfather will be looked upon as a fool, and heraldry, to the next generation, will be an art at once lost and despised."

There has seldom been a more striking instance of the danger of prophesying; for, without laying claim to any knowledge of the secrets of the Heralds' College, it can safely be asserted not only that the legitimate business there transacted has been far more than doubled within the last century, but that a considerable share of that business comes from the citizens of the New World. The greed of certain Americans to connect themselves, by hook or by crook, with the bluest blood of our peerage, that has deservedly made them the easy prey of satirists and sham genealogists, need not prevent our recognizing the fact that the art of blazonry has received a decided impetus from the keen and discriminate search into questions of ancestry instituted by not a few of our educated Transatlantic cousins.

Born in the days of the crusades, and declining with the decline of chivalry, heraldry vainly sought support in the exaggerated dignity and the mystical worth attributed to it by the wordy enthusiasts of the sixteenth and seventeenth centuries. By a natural reaction it fell into contempt and disuse, or was mocked at as a foolish bit of pedantry. But now the genuine revival of the study of heraldry—involving unfortunately a great deal of snobbery and deceit—as an acknowledged handmaid of history, and as an invaluable key to the due study of genealogy, seems firmly established. For much of this revival we have undoubtedly to thank the Tractarian movement. That movement created a love of ecclesiology, and it was not long before the ecclesiologist discovered how frequently he was brought to a full stop by his ignorance of heraldry, a science so intimately interwoven with the development and portrayal of Gothic architecture. Publishers, nowadays, who know their business, continue to produce from time to time cheap manuals of heraldry, and, though they cannot lay claim to much originality (being invariably based on Guillim or other old friends), and though they are not always trustworthy, still the fact of their publication or republication is evidence of the reality of the revived taste. But when works of incalculable research, such as Mr. Papworth's 'Ordinary of British Armorial,' or a costly and laborious volume, like that now before us, is issued, the demand for solid and substantial information must assuredly be considerable.

The original edition of Sir Bernard Burke's 'General Armory' was brought out no less than

thirty-six years ago. The present edition is considerably enlarged, comprising nearly 1,200 pages, wherein are contained the descriptions of some 60,000 coats, including those of the latest issue, such as the arms of the Sees of Truro and St. Alban's. It is stated on the title-page that the volume contains "A registry of armorial bearings from the earliest to the present time." But this promise is happily not fulfilled to the letter, as the line is drawn at the mythological heraldry of the early enthusiasts. For, had some of their statements been accredited, we should have found a shield gules assigned in this dictionary to Adam, and another argent to Eve, which latter Adam bore over his as an escutcheon, his wife being sole heiress. The same authority, Morgan, gravely assures us that Adam, after the fall, bore a garland of fig-leaves, which Abel quartered with argent, an apple vert, in right of his mother! If Sir Bernard Burke had only been equally careful in cutting off the mythological heraldry at our end of the chapter his book would have possessed a value which it now lacks. As it is, it does not appear that any due care has been taken to exclude from these pages those Arms of Assumption—or rather of self-assumption—that only tend to bring the science of heraldry into disrepute, and which, if not checked, will prove a snare and a delusion to the historian or the antiquary of future centuries. That contemptible pride which covers carriages and spoons, tombs and buttons, with lying claims to ancient descent has probably never been more rife than at the present day. A story is told of our ambassador at Washington sending his English carriage to be repaired, with the result that his arms very shortly appeared on a score of the buggies and sulkies of the capital. To his remonstrances the coach-builder merely replied that "some of our citizens admired the pattern of your arms, and concluded to have the same style of picture on their carriages." This tale may or may not be true; but it is a fact that there are advertising "heralds" now in London who for a few shillings will not only find any one in arms, but also in any number of quarterings you please. A successful shoddy merchant, who had bought an estate, and only wanted arms to complete his happiness, recently entered one of these establishments for the sale of insignia. Seeing in a frame over the counter the genuine sixteen-quartered coat of one of the oldest of the Warwickshire families, the tinctures of which are by a curious coincidence confined to argent and gules, the customer exclaimed, "Oh, that sort of thing won't do for me, it don't look smart; I shall want lots of blue and yellow as well"; and it is a fact that the obsequious herald kindly supplied him with "lots of blue and yellow," according to his request. The extent to which the practice of false heraldry prevails must be well known to every ecclesiologist. There are few things more gratingly painful to such a man, if he is well acquainted with the history of his county, than to notice on the walls of a church monuments whose blazonry is a speaking falsehood. Lying epitaphs have become proverbial, and a considerable deduction is naturally made from overstrained eulogies; but to claim arms that have never been granted, and to invent bearings which bear a lie upon their face, is a

sickening mockery of the dead they affect to honour. And yet this can be seen not in one, but in a score of churches in almost every county in England. Coming from such a church as this, an antiquary longs for the good old times, when the heralds at their visitations went to the churches, hammer and axe in hand, and broke down or defaced the insignia of all those who had not proved their right to bear arms. Nor were offences of this sort only visited on the inanimate marble or other material, for the forgers were themselves severely punished. As late as the end of the reign of Elizabeth one William Dakeyne, for fabricating pedigrees and illegally granting arms in the midland counties, was condemned to the pillory and the loss of his ears, and a record of his confessions to the Earl Marshal is still extant at the Heralds' College. If the playing fast and loose with heraldry is to be now freely permitted, its value as a handmaid of history must in time utterly perish, and the worth of the system must also decay, for, as "Henry Peacham, M^r of Arts," remarked two centuries ago,—

"How should we give Nobility her true value, respect, and title without notice of her merit? and how may we guess her merit without these outward ensignes and badges of Vertue, which anciently have been accounted sacred and precious; withall, discern and know an intruding upstart, shot up with the last night's mushroom, from an ancient descended and deserved Gentleman, whose grandsires have had their shares in every foughten field by the English since Edward the first?"

In the face of all this false heraldry the publication of a new and enlarged edition of a most laborious book, such as 'The General Armory,' is a sore disappointment—a disappointment inasmuch as a golden opportunity has been let slip. It is a costly volume, but had the public been assured that it only contained rightful arms, and had the dates of the patents or references to the rolls from which the arms were taken been in each case given, double the price would willingly have been paid for half the number of pages. Sir Bernard Burke may safely "venture to assert," as he does in his Preface, that "the present edition is the most comprehensive collection of arms ever brought together." He is quite welcome to his boast, but it is not a boast that comes well from Ulster King of Arms; for, if heraldry is not an exact science, it is not a science at all. "The work comprises the armorial bearings and the various coats that are to be seen in churches and family mansions," &c. Based on such a plan as this the only marvel is that the book is not yet bigger, for we would undertake in a week's stroll through churches and churchyards to supply him with a score of coats not here given. Or if it was thought necessary to include the assumed coats, surely they might have been distinguished by an asterisk, or left without a date or other mark of reference to the Roll or Visitation from which they were taken? That such a course is possible has been proved in the privately printed 'Dictionary of Arms,' by the late Mr. Papworth, but in that case the arms, and not the names of the families, are given alphabetically. An Index of Families to Papworth's Dictionary would be of far more real value to the herald and genealogist than this Armory, and we hope such a volume may be shortly printed.

Sir Bernard Burke has in his new edition

not only enlarged and re-written the introduction, but also the preliminary glossary of "terms used in heraldry." On comparing it with the early editions, it is difficult to understand the plan on which this enlargement was based or to recognize its utility. Among technical terms inserted in the present edition we find such uncommon words as "sabre" and "plough" carefully explained. The student of heraldry will be glad to learn that a sabre is "a sword with a broad curved blade," and that a plough is "an instrument used in husbandry." Perhaps Ulster King of Arms can explain why the student should be acquainted with these technicalities, but be left to an ordinary dictionary for such terms as sword or dagger, spade or scythe, which are, however, equally used as heraldic bearings as sabre and plough? There are several signs of careless editing in this part of the volume. For instance, a reference is given to p. xiv for an illustration of a caltrop, but the illustration is on p. xxxiv, the other reference being to the page of the first edition. The editor seems also to have forgotten that the volume professes to be an armory, and not a gazetteer of general family information. Occasionally long paragraphs relative to modern genealogy and fables about descent from Anglo-Saxon kings, or fanciful tales of name-origin and copies of monumental inscriptions, are inserted in the most capricious manner. The only plan on which these digressions seem to be based is that the greater the comparative insignificance of the family the greater the diffuseness. It is invidious to particularize, but we refer as examples to the paragraphs about the families of Chenouth, More of Taunton, Moreton of Chester, Ricketts, and Tonkin—all, no doubt, interesting enough to the families themselves, and which would find their proper place (if authentic) in county histories, but as utterly out of place in a dictionary of arms as an explanation of the telephone or an essay on capillary attraction. There are numerous other unsatisfactory features of this disappointing volume, such as the unnecessary and incorrect reduplications of the same arms, the wrong residences assigned to the holders, and the failure to discriminate between arms properly pertaining to a family and those subsequently adopted through alliance with an heiress, but we have only space to call attention to one other strange lapse. The inclusion of the arms of the different monasteries is a feature of great value to the antiquary, but it is effectually marred by the insufficient way in which it has been carried out. It seems as if those only were included that could be copied from the most primary books of reference. The arms of any one of the abbeys and priories of Derbyshire will be looked for in vain, and yet, with one exception, they are all known.

Word for Word from Horace. By W. T. Thornton. (Macmillan & Co.)

THE popularity of an ancient poet finds at once its measure and its Nemesis in the multitude of translators. If Horace when alive was somewhat over-prone to self-approval on the score of the favour shown to him by Phœbus, his shade must many a time have thoroughly grasped the full force of his great contemporary's "quisque suos patimur manes." Most

educated men read Horace, most men of the world enjoy him; and alas! too many must needs indicate to their fellows the full extent of their enjoyment by translating him. It cannot be too clearly understood that to render any ancient author, we will not say adequately, for that is next to impossible, but even tolerably into English requires a rare combination of qualities. There must be accurate scholarship, in order to know what the author meant; a great command of English, so that fit words may be chosen to convey his meaning; and a well-trained ear, in order to select the rhythm most fitted to represent that of the original, and render the result pleasing to the English reader. The first and second of these are not so difficult of acquisition as might at first be thought, in these days of elaborate notes, in which scholars have done their best to give idiomatic renderings of obscure passages; though, by his frequent references to Maclean, Mr. Thornton would not appear to have profited in all cases by the best help that is available. If, however, he had possessed the third, he would hardly have adventured, to take a crucial instance, on the Sapphic stanza, which, as all who have tried know, is hard enough to manipulate satisfactorily in Latin, and quite impossible in English. How vague his ideas of this metre are, may be gathered from such a specimen as the following:—

Yellow Tiber saw we, with billows backward
From the Etruscan shore perforce contorted,
Rush to hurl down the monument of Numa.

Of these three lines, the first is a fairly good representative of the true rhythm, that is, two trochees at each end, and a dactyl in the middle; the second is simply a rather lame English blank verse, with a "weak" ending; while the third has the swing familiar from schoolboy repetition, and endeared to us by the 'Needy Knife-grinder.' Mr. Thornton is not indeed, to say the truth, always a master even of native English metres. It has often occurred to us, in going through his book, to have to read several lines before we could be sure whether the piece was intended to be in an anapestic or iambic measure. In several instances, too, he has chosen metres which are eminently unlyrical, and as such ill qualified to represent the lyric stanzas of the Latin poet. But the great defect of the translation as a whole is a certain "wooliness" of style, as different as anything can well be from the crisp texture of Horace's sentences. A specimen may be taken at random from a well-known Ode:—

Not of such parents were the offspring who
With Panic blood dyed ocean, and withal
Pyrrhus, of Heracleidan race, o'erthrew,
Mighty Antiochus, dire Hannibal.

No; but the sons of peasant soldiery,
A manly breed, inured with Sabine hoe
To turn the stubborn glebe, and patiently,
At a stern mother's bidding, to and fro
To carry wood when on the hills the sun
The shades inverted, and the ox o'erwrought,
Freed from the yoke, and pleasant hours came on
In rear of his retiring chariot.

What grows not less through Time's malignity?
Our father's age, worse than our grandsires', gave
Life to our yet more vicious selves; and we
Yet viler offspring are about to have.

The last two stanzas would have been made more accurate by substituting "brought" or "led" for "came," and "worse" for "less." The process denoted by "the shades inverted" is hard to imagine, unless Mr. Thornton sup-

poses some kind of mirage to be meant, instead of the more usual view, that all that is intended is the change in length of the shadows—a not uncommon phenomenon towards sunset. But why, in his "word for word" rendering, has he gone into the question of Pyrrhus's ancestry; and why, in the second stanza of those we have quoted, has he imported an adjective and two adverbs, for which the original gives not the slightest justification? How does he know that the soil in question was not a light one, or that the "manly breed" did not grumble freely over their load of faggots? In his Preface he only claims to have succeeded in rendering word for word "pretty nearly as often" as he has failed. If, then, the failures are more frequent than the successes, he should hardly have named his book after the latter. The fact is, that, while scholars know that a word for word translation into verse of Horace or any other poet is quite impracticable, the general public, who take an interest in such things, would not care for it if they could get it, and much prefer such renderings as the late Prof. Conington's, which, while frankly owning that omissions, additions, and paraphrases must occasionally be resorted to, contrives, on the whole, to retain a good deal of the Horatian spirit, and notably of the "crispness" to which we have already referred as characterizing the Horatian manner. Thus it becomes a very pleasant book to read; and if it has its faults, that should be a warning to amateurs. Where a professed Latin scholar, with a great command of English, failed even in a small degree, an amateur, especially one who has already devoted the limited spare time of a public official, not unsuccessfully, to a very different line of study, is hardly likely to get even a *succès d'estime*.

Round About the Carpathians. By Andrew F. Crosse. (Blackwood & Sons.)

MR. CROSSE'S pleasant sketches of life and landscape in Hungary have the merit of not being the record of a mere tourist's hasty impressions. Knowing that part of Europe well, and being specially interested in its mineral and metallic resources, he has a good deal to say that deserves to be listened to, more particularly by persons intending to explore its wilds, pursue its game, or exploit its mines. In the way of scenery he found much to admire. Not that the vast Hungarian plain, comprising an area of 37,400 square miles, has many attractions to offer, its monotonous dead level stretching away right and left, unbroken except where, at intervals, a row of acacia trees mark the boundary of an estate, or a lofty pole, balanced transversely, testifies to the neighbourhood of a well. But the charms of its mountain boundary are described with enthusiasm, especially "the extreme beauty and wildness" of the Southern Carpathians, characterized by the broken forms of their crystalline rocks, the singular occurrence of their sharp limestone ridges, and their deep forest-clad ridges traversed by mountain torrents. And amid these forests dwell numbers of deer and wolves and wild boars, while the mountains can offer the attraction of the chamois, and even the temptation of the bear. Here and there also

occur baths credited with the most miraculous of cures. Such are Hercules-Bad, in the post-office of which lay waiting a strayed letter, addressed to one of the crew of H.M.S. Hercules. The waters of this bath are so efficacious that the patient, while in the bath, is said "to feel the evil being boiled out of him"; and the Caves of Mount Büdos, into which he rushes, holding his breath, and tremblingly conscious that one inhalation of their gaseous fumes will put an end to his existence.

The various nationalities which jostle each other in this part of Europe naturally afforded a subject of interest to Mr. Crosse, who had good opportunities of studying their characteristics in places off the beaten track. Of the Hungarians he of course speaks highly, unable to resist the charm of their hospitality, their courteous manners, and their love of English literature. Society, he says, "is very charming" in Transylvania, where "nearly almost all the ladies speak English well, and are extremely well read in our literature"; and he tells us that "there is perhaps no place where Shakespeare is so often given as at the Hungarian theatre at Buda-Pest." Hospitality has always been a Hungarian virtue. A certain Baron, it seems, "regularly, an hour or so before the dinner-hour, rides along the nearest high road to try and catch a guest." But he sometimes carries his kindness too far, if the story be true that "on one occasion a couple of intelligent-looking travellers, who declined to be 'retained' for dinner, were severely beaten for their recalcitrant behaviour by order of the hospitable Baron." A Hungarian dog, it is true, is mentioned, which is inhospitable enough to snarl and growl whenever a lawyer enters its master's house; but this is accounted for by the fact that its master lost a lawsuit through the rascality of his attorney. The Transylvanian Saxons, also, are spoken of with respect, and a pleasant picture is drawn of one of their village congregations: the pastor looking as if he had walked out of a picture representing a Puritan service in Cromwell's time, the married women wearing white kerchiefs twisted round the head, and sleeveless jackets with a mystery of lace adornments, the marriageable girls sitting together in one part of the church, wearing drum-shaped hats and embroidered white leather pelisses, and carrying large posies of flowers; many of these blue-eyed German maidens very pretty, and all fresh-looking and exquisitely neat. A sturdy race, these Transylvanian Saxons, so much exposed to attack in olden days that their churches, at least in the south and east of the country, were built as fortresses, fitted to maintain a siege if necessary, with huts within their walls for the shelter of parishioners driven from home by Turk or Tartar. In one village no youth was allowed to marry, in olden days, till he had carried a stone weighing more than two hundred-weight to the summit of a high rock within the church walls. "The villagers were anxious to prevent the weaklings from marrying, lest they should spoil the hardy race."

But the Wallacks do not please Mr. Crosse. He admits that their girls are sometimes very pretty, and wear a picturesque costume. Moreover, "their manner of walking," he says of the maidens of New Moldavia, "was the very poetry of motion," very impressive

to the traveller from England, "where fashion condemns the wearers of high-heeled shoes to a rickety waddle"; and at Möril, the girls who gathered round the village well might have formed a study for an artist. "Every movement of their arms was grace itself. The action was not from the elbow, but from the shoulder, whereby one sees the arm extended in the curved line of beauty, instead of sticking out at a sharp angle, as with us Western races." The men, however, are incorrigible liars and sluggards, ignorant, unclean, and uncivil. "The Wallacks lead their lives outside the pale of civilization; they are without the wants and desires of a settled life." This is all the more unfortunate, inasmuch as there are two millions and a half of them, and the fecundity of the race is so remarkable, that "they threaten to overwhelm the Saxons, whose numbers, on the other hand, are seriously on the decrease. They are also supplanting the Magyars in Southern Hungary." Mr. Crosse has seen villages which he was told "had been exclusively Magyar, but which are now exclusively Roumain." There are churches in which the service is still conducted in Magyar, but it is not understood by the congregation.

Of Slavonic men and manners very little is said. Gipsies are several times mentioned, but not with commendation, except for their music. One of their airs seemed to be "the thrilling utterance of a people's history. There was the low wail of sorrow, of troubled passionate grief, stirring the heart to restlessness, then the sense of turmoil and defeat; but upon this breaks suddenly a wild burst of exultation, of rapturous joy, a triumph achieved, which hurries you along with it in resistless sympathy." It is a pity that the women should be "terribly unkempt looking," and the children "lean, mop-headed creatures." Absolute slaves up to 1848, the Hungarian gipsies are now legally free, but they attach themselves closely to their former masters, "from a profound respect they have for everything aristocratic." They are not fond of the thrifty Saxon, preferring "to be hangers-on at the castle of the Hungarian noble; they call themselves by his name, and profess to hold the same faith, be it Catholic or Protestant." Although they have an incurable habit of pilfering, they can be trusted as messengers and carriers; their stealings do not seem to be considerable. Highway robbery they leave to their Magyar lords. After the disastrous events of 1849, the Austrian Government was for some time so much engaged in "hanging, shooting, and imprisoning patriots," that it became indifferent to the increase of those brigand bands to which its own oppressive conscription laws first gave birth. When the authorities found time to look after it, the "poor lads," as the brigands were called, long set them at defiance. It was not till 1867, when at last the policy of Deák had reconciled Hungary with Austria, that brigandage was energetically and successfully attacked. In fifteen months no less than two hundred robbers were condemned to the gallows, some of them belonging to the upper classes, for it was discovered that "tradesmen, magistrates, and other employés in towns and villages were in communication with the brigands, and in fact shared the booty." On one occasion a band broke into

a house in which Francis Deák was staying. But on discovering that fact they behaved with great moderation, not a single article being taken from the patriot statesman, beside whose bed the robber chief sat down, and indulged in a chat on political affairs. A more romantic story is told of the widow of a wealthy magnate, who one morning received a note asking her to prepare a supper for a party of twelve. She accordingly provided a sumptuous repast, donned her bravest attire, and when the robber guests arrived, received them with all honour, took the arm of their chief, led him into the banquet hall, which was gorgeous with family plate, and entertained him with conversation about the gay world of Vienna. So touched was he by her trust in him, that he not only stole nothing, but before he left he gave his confiding hostess a paper which would ensure her against loss in future. It turned out that he was an impoverished cadet of one of the noblest families in Hungary. Soon afterwards he had the misfortune to be hanged. Mr. Crosse does not seem to have been robbed himself, though one night the carriage in which he and a friend were driving was suddenly stopped by a man who seized the horse's head. But the assailant fled at the sight of a revolver. There is frequent mention, however, of the delights of a "robber-steak." This is composed of small bits of beef, bacon, and onion strung alternately on a piece of stick, seasoned with red pepper and salt, and roasted over hot embers.

Mr. Crosse was at Pest in the spring of 1876, when the disastrous floods occurred which did so much damage, and threatened to destroy the city; and he gives a most striking account of the terrible nights during which the inhabitants wandered about, excited and almost despairing, listening to the ominous warnings conveyed by the firing of guns from the fortress of the Blocksberg, and watching the waters as they rose higher and higher. The autumn of the same year brought with it an utter failure of the Tokay vintage. To the Tokay district Mr. Crosse paid a special visit, of which he gives an interesting account, forming the concluding chapter of what is a very pleasant and instructive work.

NOVELS OF THE WEEK.

The Cheveley Novels.—*A Modern Minister.* 2 vols. (Blackwood & Sons.)

Both in the Wrong. By Mrs. J. K. Spender. 3 vols. (Hurst & Blackett.)

If it is rare for a man to become historical in his lifetime, it is equally rare for a novel to be accepted as representative of a class before it is finished. This distinction, however, seems to have been achieved by 'A Modern Minister.' It is some time since one of our contemporaries used a phrase of this kind, "From George Eliot to the author of the Cheveley Novels." As the author had not then, and has not now, as far as we are aware, completed any other of the series, this remark must have referred only to the book before us, which was then appearing in parts, and must have implied that in the mind of the writer 'A Modern Minister' was representative of precisely the contrary qualities to those which have made the works of George Eliot famous. Nor does there seem reason to dissent from this verdict. We confess that

we have been totally unable to follow to the end the fortunes of the enormous list of personages with which the author kindly provides us at the beginning of the first volume. Nor have we been able to detect any qualities likely to lead to success in the high moral aims which he claims to have had in view. His style, when not a ridiculous reproduction of Dickens's worst, is very ponderous; his humour is clumsy in the extreme; his incidents are melodramatic; his characters caricatures, drawn with an unintelligent hand. It is sincerely to be hoped that the series may not be prolonged.

By an accident Mrs. Spender nearly made her story interesting. But she saw what might happen in time to prevent it, and she has prevented it, though obviously with an effort, and, it may be hoped, against her original intention. After a desperate struggle with a mass of irrelevant matter which tended to lead us astray and to fix our attention upon the wrong heroine, we had at last, when well into the second volume, discovered that the real heroine was not so absolutely uninteresting a character as she was meant to be. She was becoming involved in a love affair which did not seem to be perfectly smooth, and the hero was the man whom she was bound by her uncle's will to marry or lose her fifteen hundred a year. Could any conclusion be more lame than that these two should at once marry, and squabble till near the end of the third volume? What interest can the practised novel-reader be expected to take in what follows? When the husband has run away in disgust, and the wife accidentally reads a page of his journal, and thereupon goes to drown herself, but meets a white-haired old clergyman by the river-bank, what else could happen but an inevitable reconciliation aided by brain fever? Of course, one has a natural liking for a story which makes a good end, but one must regret that the spirited young lady who, before she married, divided her vivacity between women's rights and London society, at the end should sink to writing to her bosom friend such stuff as this:—

"I have learnt to see there are two distinctions in what he used to call 'Women's Rights'; first, whether the legal nullity of women, under the old Roman and feudal law should not be abolished, and, secondly, whether in marriage, as a matter of common sense, where two ride together, one of the two should not ride behind?"

Unfortunately, even this is not the end, for the first heroine's affairs have still to be wound up. This is done by the help of another illness, she having become a hospital nurse. The man whom we had almost forgotten coming back from India, and being taken to the Home where she practises, opens his eyes when he recovers consciousness, and exclaims, when he sees her bending over him, "Wife, little wife!"

OUR LIBRARY TABLE.

THE uneventful life of a minister of the United Presbyterian Church does not offer much material to a biographer; and there seems no particular reason why a memoir of Dr. Eadie should have been written. Dr. James Brown has, however, fulfilled his task in a creditable way. He frankly allows that "there is a more than usual lack of incident. He (Dr. Eadie) never removed from the city where he began his ministry, and he did not connect his

name with the controversies of his time. He kept no journal, and he seldom wrote a letter which extended beyond the limits of a hurried business note." The volume, which can scarcely be interesting except to friends of the deceased, is published by Messrs. Macmillan.

THE late Registrar of the Probate Court at Canterbury was known to the world at large as an indefatigable archaeologist, and to his intimate friends as a man of infinite humour, which was for ever venting itself in the form of epigrams and puns, expressed with equal facility in English, Latin, or Greek. *Memorials of T. G. Godfrey Faussett* (Parker & Co.) presents him rather in this light than in that of his more serious pursuit. That is to say, the prefatory memoir does so, giving various specimens of his skill in throwing off *jeux d'esprit* in those languages. The bulk of the book, however, consists of well-known hymns rendered into rhymed Latin verse. These are good of their kind; yet no modern attempts in this mediæval style seem quite satisfactory. The truth is that Englishmen who know Latin well enough to write it with fluency have learned it in its classical form. This differs much from the language of the period, extending from Prudentius to the Renaissance, during which the rhymed Latin poetry was written; and any attempt to put the language of Virgil into the measures of the Bernards or Aquinas produces a sense of incongruity. The measures themselves too, although the genius of some great men has produced a few noble sacred poems in them, have not sufficient intrinsic dignity to make them satisfactory for "composition." It would, therefore, have been well if, in place of some of the sacred versions, the editor had given the reader more of the "occasional verses," both facetious and serious, in which Mr. Faussett was almost without a rival.

THE reprint of Mr. Morley's *Voltaire*, which Messrs. Chapman & Hall send us, is timely, as the celebration of the centenary of his death is so close at hand. The English reader who wishes to form an idea of the merits and defects of a man who has never been properly appreciated in this country cannot do better than read Mr. Morley's essay, and he will find this edition convenient in form and well printed. We notice a slight misprint on p. 44, and the reference to Finlay (p. 231) should have been altered to suit the new edition of the historian's works lately issued at the Clarendon Press. Messrs. Chapman & Hall have also republished Mr. Morley's work on *Rousseau*, which, though not nearly so good a book as the 'Voltaire,' is worth reading.

WE have on our table *Pottery; How it is Made, its Shape and Decoration*, by G. W. Nichols (Low),—*Phychography*, by "M.A. (Oxon)" (Harrison),—*Trial of E. Truelove* (Truelove),—*The Index to Our Railway System*, by W. Fleming (McCorquodale & Co.),—*Nitrate and Guano Deposits in the Desert of Atacama* (Taylor & Francis),—*Monkey versus Man*, by Trebla Revorg (Moxon),—*Lyra Hibernica Sacra*, by Rev. W. MacIlwaine, D.D. (Bell),—*Colthurnus and Lyre*, by E. J. Harding (New York, The Authors' Publishing Company),—*Rosamond Fane*, by M. and C. Lee (Griffith & Farran),—*Post Hiems Ver*, by A. Montague (Harrison & Sons),—*John Widdif and his English Precursors*, 2 vols., by Prof. Lechler, Translated by P. Lorimer (Kegan Paul),—*The Explanation of the Apocalypse*, by Venerable Bede, Translated by Rev. E. Marshall (Parker),—*The Present Trial of Faith*, by D. J. Vaughan (Macmillan),—*In the Beginning*, Part IV., by R. H. Sandys (Pickering),—*Die Ideale des Materialismus*, by A. Penfier (Kohn, Ganz),—*Sonne und Mond als Bildner der Erdschale*, by Prof. D. J. H. Schmicke (Leipzig, Georgi),—*Louis XIV. et Strasbourg*, by A. Legrelle (Gand, Snoeck-Ducaju & Fils),—and *Histoire des Philosophes et des Théologiens Musulmans*, by G. Dugut (Paris, Maisonneuve & Co.). Among New Editions we have *The Pictorial French Grammar*, by M. de la Voie (Griffith & Farran),—*First and Second Irish Books* (Gill & Son),—*A French Grammar*,

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by F. E. Darqué (Gall & Inglis),—*The Complete Angler*, by I. Walton and C. Cotton (Warne),—*and Maritime Warfare*, by T. G. Bowles (Ridgway). Also the following Pamphlets: *The Industrial Policy of England*, by Kuklos (Harris),—*The Paths of Honour and of Shame*, by the Right Hon. W. E. Gladstone, M.P. (Tinsley Brothers),—*A Practical Manual of Analysis*, by H. T. Forster (Simpkin),—*The Malt Tax and Tollage*, by R. Usber (Wyman & Sons),—*and On the Lands Laws*, by W. H. Duignan (Simpkin).

LIST OF NEW BOOKS.

Theology.

- Book of Tobit (The), A Chaldee Text, &c., Edited by A. Neubauer, cr. 8vo. 6/6 cl.
Linton's (Rev. H.) Book of Nehemiah, with Notes, 12mo. 1/6
McLaren's (D.) Light of the World, cr. 8vo. 6/6 cl.
Martin's (S.) Comfort in Trouble, cr. 8vo. 3/6 cl.
Parousin (The), A Critical Inquiry into the New Testament
Doctrine of Our Lord's Second Coming, 8vo. 12/6 cl.
Rahny's (Rev. Principal) The Bible and Criticism, cr. 8vo. 5/6 cl.
Was Adam the First Man Created? by Argus, cr. 8vo. 2/6

Poetry.

- Gough's (B.) Life Thoughts and Lays from History, 12mo. 6/6
Marty's (Rev. T. W.) Theatres, and other Poems and Translations, 12mo. 5/6 cl.
Symonds's (J. A.) Many Moods, a Volume of Verse, cr. 8vo. 9/6

Law.

- Ball's (W. W. R.) Student's Guide to the Bar, cr. 8vo. 2/6 lp.
Peels (S.) Concise Treatise on the Practice and Procedure in Chancery Actions, 8vo. 7/6 cl.
Monahan's (J. H.) Method of Law, cr. 8vo. 6/6 cl.
Smith's (F. E.) Summary of the Law of Companies, 8vo. 5/6

History and Biography.

- Stevens's (Lieut.-Col. N.) The Crimean Campaign with the Connaught Rangers, 8vo. 15/6 cl.

Geography and Travel.

- Amici's (Edmondo de) Constantinople, Translated by C. Tilton, 8vo. 10/6 cl.
Atkinson's (J. P.) A Week at the Lakes, imp. 4to. 7/6 hds.
Nares's (Capt. Sir G. S.) Narrative of a Voyage to the Polar Sea during 1875-6, 2 vols. 8vo. 42/6
Tourist's Guides, 12mo. 2/ each, cloth, viz., Cornwall, by W. H. Tregellas; Derbyshire, by J. C. Cox; East and North Ridings of Yorkshire, by G. P. Bevan.

Philology.

- Geddes's (W. D.) The Problem of the Homeric Poems, 8vo. 14/6
Macmillan's Progressive German Course, Second Year, by G. E. Fasanacht, 12mo. 2/6 lp.
Steel's (F. A.) and Stoker's (J.) Scholarship Questions of July, 1877, Worked out in Full, cr. 8vo. 2/6 cl.

Science.

- Berkert (J. B.) On Asthma, its Pathology and Treatment, 7/6
Nature and Treatment of Rabies, or Hydrophobia. Report of the Special Commission, cr. 8vo. 5/6 cl.
Pollock's (J.) Notes on Rheumatism, 12mo. 2/6 cl.
Rayleigh's (J. W. Strutt, Baron) Theory of Sound, Vol. 2, 12/6
Thomas's (L.) Essays on Ear and Throat Diseases, cr. 8vo. 2/6

General Literature.

- Andrews's (M. T.) Animals and their Social Powers, 16mo. 2/6
Disraeli's (B.) Young Duke, 12mo. 2/6 bds.
Ewart's (J.) Meat Production, cr. 8vo. 5/6 cl.
Fawcett's (H.) Free Trade and Protection, 8vo. 7/6 cl.
Gray's (T.) Observations on the Rule of the Road at Sea, 2/6
Gray's (T.) Under the Red Eosign, cr. 8vo. 2/6 cl.
Graham's (W. A. B.) Gaddings with a Primitive People, 2 vols. cr. 8vo. 21/6 cl.
Handbook on Gold and Silver, by an Indian Official, 8vo. 12/6
Lytton's (Lord) What Will He Do With It, Vol. 1, Library Edition, 8vo. 7/6 cl.
McKerlie's (P. H.) Lands and their Owners in Galloway, Vols. 3 and 4, cr. 8vo. 15/6 each, cl.
Patrick's (M.) Christine Brownlee's Ordeal, 3 vols. cr. 8vo. 31/6
Fembroke's (M. T.) Tale of a Spoon, cr. 8vo. 5/6 cl.

FRESH ASSYRIAN DISCOVERIES.

At a mound called Balawat, situated about fifteen miles to the east of Mossul, nine from Nimroud, and twenty from Khorsabad, most singular Assyrian relics have been found consisting of two copper monuments on which are represented, by embossment, battle scenes, domestic amusements, and religious ceremonies. Although these monuments are very much damaged, yet the position in which they were found shows how they originally stood before the place was destroyed. Each had two poles, out of which projected seven arms or scrolls, and on each of these scrolls is beautifully represented the Assyrian mode of going to battle and returning victorious. The king begins before leaving home by offering sacrifices and performing other devotional exercises. The larger of the two monuments must have stood twenty feet, and each of the seven scrolls projected on either side a little more than six feet, while the smaller one is in every respect half the size of the other. The scrolls of the large monument are divided into two compartments, but those of the small one contain only a single row of figures which are larger than those represented on

the other. Both the poles and the scrolls are merely copper-plating which had evidently incased wooden supports, the thickness of which can be discerned by the bend of the nails which fastened them together. The copper casing of the poles is covered with fine inscriptions, and each subject on the plates is superscribed; but the whole of the metal is so thickly corroded that it will have to be brought to England before the several inscriptions can be read or copied correctly.

At the same mound of Balawat a marble coffer was discovered in what is considered a small Assyrian temple, inside of which were found deposited two marble tablets covered with inscription, while on the marble altar, and at the back of the room, two other tablets were found in a dilapidated state, as it appears that the temple was destroyed by fire, and these tablets, not having been protected like those found in the coffer, were very much burnt. The difficulty which Mr. Rassam had to contend against in carrying on his researches at Balawat was immense, because the mound was covered with graves belonging to the different villages around it, and it was, therefore, not an easy matter to prevail upon the natives to let him dig a few trenches there.

At Kouyunjik (or City of Nineveh) Mr. Rassam has found a round clay cylinder divided into ten compartments, built in a wall in the palace of Assur-Bani-Pal, containing nearly 1,300 lines of very fine inscription. It is worthy of remark that Mr. Rassam happened to find this valuable Assyrian historical record within five feet of the first chamber he discovered twenty-four years ago in the palace of Assur-Bani-Pal, representing the lion hunt, the sculptures of which are to be seen in the basement room of the Assyrian collection in the British Museum, though other explorers had excavated about that spot on several occasions after him. It was by a mere chance that he came upon this rare object, because, generally speaking, the solid brick walls are very seldom touched by Assyrian investigators; but Mr. Rassam, having found lately some Assyrian antiquities buried in different walls, he was determined to examine every nook and corner near the library of Assur-Bani-Pal; hence his reward.

At Nimroud Mr. Rassam has been discovering what is supposed to be the site of a great Assyrian temple, which may belong to the same edifice that was discovered by Mr. Layard near the pyramid or tower, as it is a short distance from it; but this building had been so much destroyed that very few objects in it have been found entire. Numerous fragments of inscribed marble and clay tablets, and pillars of different shapes and sizes, have been found scattered all over the place. There have also been found a large quantity of enamelled tiles and knobs, all broken to pieces, which show that the enemy who destroyed the place had been determined not to leave one stone upon another; because, with the exception of the marble altar and four marble seats, everything had been broken to pieces, and the place was left an utter ruin. Both at Balawat and at Nimroud the altars are ascended by the same kind of steps, built of burnt bricks, and before each there is a marble basin, as if to receive the blood of the sacrifice or some other matter. The tiles and knobs, which are prettily enamelled in colours, are supposed to have belonged to the ceiling of the old building.

ANCIENT INSCRIPTIONS.

May, 1878.

It has passed through my mind that the time has arrived when we ought to systematize and arrange our knowledge of ancient inscriptions, which has so wonderfully increased during the last quarter of a century. This could be done in one of two ways: 1. By publishing a selection of the most remarkable and typical inscriptions in all countries. 2. By starting a society for promoting the study of ancient inscriptions. In every part of the field good work is going on; but the labourers in one part are not informed of what is going on in the other. It requires great and un-

flagging industry to watch the progress of discovery, deciphering, and translation of memorials of the past, found in North Africa, Italy, Greece, Cyprus, Asia Minor, Syria, Egypt, Abyssinia, Arabia, Mesopotamia, Media, Persia, the East Indies in their widest sense, Tibet, China, and Japan.

The 'Numismata Orientalia' present an example of what might be done by co-operation of many hands to bring together specimens and description of many fields. Why should this principle be restricted to coins, and not extended to inscriptions on metals, pottery, stone, and rocks? The inscriptions of British India alone would fill volumes, but a judicious selection of two or three of marked interest would be sufficient.

If a society were established, there would be a journal with descriptions and autotype copies of selected inscriptions, and catalogues of works bearing on each subject, and there would be a machinery for prosecuting further exploring; and attention would be called to inscriptions not yet deciphered or not yet translated.

I solicit, therefore, that attention be called to this subject in the columns of your journal.

R. N. CUST.

GREEK SCHOOLS IN TURKEY.

MR. SCHUYLER will pardon me for saying that he does not do justice to the Greeks of Turkey. Great as is the merit of the Hellenic Philological Society of Constantinople, which in honour of the membership conferred upon me I earnestly uphold, yet before its foundation, as even may be inferred from Mr. Schuyler's interesting letter, the Greeks had done much, and it was upon these older foundations the members of the Society were able to build. The Greeks, as an incorporated nationality, and also in each district, had cared for education, and their schools, churches, hospitals, poor relief and provision for savings have long been well administered, as I showed in my paper before the Statistical Society in 1867 on Education in Turkey. It would require much detail to do justice to the subject or the Greeks; but it requires to be said that the Armenians have also nobly laboured. Of late years the Hebrew nationality has taken a share in educational progress.

HYDE CLARKE.

THE ENGLISH DIALECT SOCIETY.

Two volumes, the first instalment of the English Dialect Society's publications for 1878, will be issued to the members within the next fortnight. The first is a 'Glossary of Cumberland Words and Phrases,' by Mr. William Dickinson, F.L.S., of Thorncroft, Workington. It is a revised and much extended edition of a glossary published by Mr. Dickinson, at Whitehaven, in 1859, which has been out of print for some time. The Introduction contains, amongst other matters, a probably complete list of Cumbrian plant names. The second volume of the year, and the twenty-second of the Society's issues, is a reproduction of Thomas Tasser's 'Five Hundred Pointes of Good Husbandrie,' from the edition of 1580, collated with those of 1573 and 1577, and edited, with introduction, biography, and very elaborate notes and glossary, by Mr. William Payne and Mr. Sidney J. Herrtage, B.A. The volume also contains a reprint from the unique copy in the British Museum of 'A Hundreth Good Pointes of Husbandrie,' 1557. The old spelling of the originals is, of course, retained throughout. Mr. Herrtage, who is mainly responsible for the notes, has had the assistance of Prof. Skeat and Mr. James Britten, F.L.S.

During the present week a copy of a pamphlet on the Study of Anglo-Saxon, by Dr. F. A. March, Professor of the English Language and Comparative Philology in Lafayette College, has been sent to the members of the English Dialect Society by Mr. B. Stevens, agent in London of the United States Bureau of Education, in compliance with instructions from General Eaton, the United States Commissioner of Education. Professor

March states that twenty-three of the American colleges at present include Anglo-Saxon among their studies. "There is nowhere in the world," he says, "so much of this study as in America." The supply of good teachers, however, is very scant. Dr. March quotes from Prof. Child, and seemingly endorses—he certainly does not correct—the absurd and wholly unfounded assertions that "Anglo-Saxon is utterly neglected in England: at present there is but one man in England who is known to know anything of it." Prof. Child should really have mentioned his name. "Two or three American scholars," he adds, "devoted to Anglo-Saxon, would have a great field to distinguish themselves in, undisputed by Englishmen." Dr. March has damaged an otherwise excellent little plea for the promotion of the study which he has at heart, by giving currency to statements so notoriously at variance with facts.

Literary Gossip.

THE Report of the Copyright Commission, which has been adopted and is in type, is now ready for presentation to the Home Secretary. Minority Reports have been written by Sir Louis Mallet, Sir John Rose, Mr. E. Jenkins, Mr. A. Trollope, and other members of the Commission. Sir L. Mallet, we learn, almost calls in question the principle of a copyright law.

THE poem by George Eliot, which will appear in the July number of *Macmillan's Magazine*, will be entitled 'A College Break-fast Party.'

THE forthcoming number of the *Nineteenth Century* will contain an important article by Midhat Pasha on the past, present, and future of Turkey; a paper, by Sir Thomas Watson, 'On Smallpox and Compulsory Vaccination,' and an article by Mr. Gladstone, on the question of the day.

MR. RASSAM, of whose explorations we have given an account in another column, is expected in England next month.

THE Rev. Mark Pattison, Rector of Lincoln College, Oxford, is preparing a Life of Milton for a Series of Biographies of English Writers.

MR. THOMAS HUGHES, Q.C., has nearly ready for publication a volume dealing from a Churchman's point of view with the question of Disestablishment. It will shortly be issued by Messrs. Macmillan & Co.

The Council of the Folk-lore Society have issued a circular inviting aid in the compilation of the proposed Bibliography of Works relating to English Folk-lore. It will be prepared from both of the following classes of publications:—(a) Special works on the subject. (b) Articles in magazines or in Transactions of Societies. In order to secure uniformity in the arrangement of the particulars, forms have been prepared, which may be obtained of the Honorary Secretary. The Council ask to be supplied with specified particulars of every book or article, known to members or their friends, which is at all likely to be of use, reserving to the Council the right of determining whether doubtful items should ultimately be inserted in the Bibliography. Each entry must be a copy strictly *verbatim et literatim* of the title of the book or article; and in the case of rare works it would be a great advantage to have a memorandum of where such works are now to be found. It is requested that entries relating to different authors be made on separate forms.

MR. ARCHIBALD FORBES, who, for the present, has exchanged journalism for lecturing, purposes going to the United States this summer, in order to deliver his lecture on his experiences with the Russian army.

THE series of letters from the pen of Madame Novikoff, which, together with a Preface by Mr. Froude, were some time ago published in this country under the title of 'Is Russia Wrong?' have now been translated by the writer into Russian, and issued to the public from the press of the *Contemporary News* at Moscow.

MR. INGRAM BYWATER, Fellow of Exeter College, Oxford, has brought out (sixty copies privately printed) a Greek collection of 263 ethical sentences from a Bodleian MS. written in the twelfth century. In foot-note, Mr. Bywater gives references to Stobæus and other authors, where similar sayings are to be found, as well as the frequently incorrect readings of the MS. It is superfluous to say a word about the correctness of the edition, Mr. Bywater being known as one of our best Greek scholars. But why he did not allow an unpublished text to be accessible to more than sixty persons it is hard to understand.

THE Court of the Stationers' Company of London have presented an honorarium of twenty-five guineas to Mr. Edward Arber, F.S.A., as a remark of their appreciation of the great energy displayed by him in preparing the transcript of their registers between 1554 and 1640 A.D., published by him in four large volumes.

DR. AUSTIN, who has recently acted as the special correspondent of the *Times* at Pera, has been ordered to Paris to write about the International Exhibition.

CANON FARRAR has in the press the lectures on 'Saintly Workers' which he delivered during Lent at St. Andrew's, Holborn. The volume will shortly be published by Messrs. Macmillan & Co.

SIR JAMES STEPHEN, Q.C., is at work upon a second edition of his 'General View of the Criminal Law of England,' which will be published in the course of the year by Messrs. Macmillan & Co. It will form substantially a new work, and will contain notices of the Criminal Law of India and the Colonies. The part relating to evidence will be rewritten and published as a separate volume, under the title 'The Principles of Judicial Evidence.'

THE German Dante Gesellschaft has, after a seven years' silence, brought out a fourth volume of its so-called *Jahrbuch*.

THERE is to be a great gathering of Plattdeutsche at Stuttgart—of all places in the world—from June the 8th to the 11th, to which all friends of Low German poetry are invited. The main object is to obtain sufficient funds for the monument to be erected to Fritz Reuter at Neu-Brandenburg. Nearly four years have been spent in collecting subscriptions, but they have hitherto fallen woefully short. It is proposed also to form a confederation of all Low German Clubs, &c.

M. MILLER, Member of the French Institute, has discovered a new text relating to the translation of the Passion-relics from Constantinople to Paris during the reign of Saint Louis, in 1239 and 1241. The history of the

translation of the crown of thorns in 1239 was known by a work of G. Cornut, Archbishop of Sens, who died 1241; but we had vague notions only about the translation of other relics, such as the holy lance, &c. However, from a passage of Geoffroy de Beaulieu it was seen that a *Libellus* had existed in which these various translations were related, and the text of which was read in the church on the feast days which were established in commemoration of the arrival of those relics at Paris. This *Libellus* is, according to M. Miller's lecture in the Academy of Inscriptions and Belles-Lettres, contained in a MS. of the thirteenth century, which he intends to publish. According to that MS. there were not two translations of relics, but three, between 1239 and 1241.

THE Massachusetts Historical Society has decided to publish the diary of Chief Justice Sewall, which begins with the year 1673, and furnishes a picture of New England life of the familiar and minute kind supplied by Pepys of English life. Some of the most instructive passages in Dr. Palfrey's 'History of New England' are extracted from this diary, which Dr. Palfrey was allowed to consult by permission of the Sewall family. Since then it has become the property of the Massachusetts Historical Society, in consequence of which it is now to be made accessible to the reading public.

THE Langton Fellowship at the Owens College, Manchester, the gift of which we noticed a week or two ago, is of the annual value of 150*l.* for three years. It is to be competed for by past students of the College who have either taken a University degree or have been elected Associates. The Fellow will be expected to help in the work of the College, or to give evidence that he is preparing for one of the learned professions. Special excellence is required in one or more of five subjects, embracing Ancient, Modern, and Oriental Languages, History and Moral Philosophy. Mathematics and Science are not included. It is noticeable that, contrary to what might be expected were we to believe some of the opponents of the proposed University of Manchester, these stipulations show a disposition on the part of the benefactors of the College to encourage literary rather than technical studies.

SOME of the objectors to the projected University take strong exception to the name proposed. It is difficult to see why Local names have, at least in Europe, been almost universally adopted, and the attempts of German princes to associate themselves with German Universities have not prospered. People talk of the University of Berlin, not of the Friedrich Wilhelms Universität; of the University of Heidelberg, not of the Ruprecht Karls Universität. The suggestion 'Victorian University' is not happy, and smacks of the colonies.

EARLY in the autumn will be published a work by Mr. William Digby, of Madras, entitled 'The Famine Campaign in Southern India (Madras, Bombay, and Mysore) in 1876-78.' It will be in two volumes, the first consisting of a narrative of the famine campaign, giving a popular account of the disaster and the measures taken to grapple with it, and the threatening famine in Northern India, August-November, 1877. As the principles adopted

in the different Presidencies and Mysore were unlike, each narrative will include an entirely diverse collection of facts, and the same ground will not be traversed in each. Vol. II. will be devoted to sections of interest to specialists: Private charity, describing in chapters i. to v. the charity displayed previous to the appeal to England on August 4th, 1877; then the history of the Famine Relief Fund, with particulars of the good done by the money subscribed in the British dominions generally; relief camps and village relief; the 1 lb. ration: evidence *pro et con.*; how the railways saved millions; the results of the district census; village relief and village agency; miscellaneous topics, such as emigration as a panacea, the weavers, seed grain for destitute cultivators, and prickly pear as food for cattle, are also handled. There will be an appendix containing important State and other papers. The Viceroy and the Governor of Madras placed copies of all the famine literature at the service of the author. Mr. Digby, it may be added, acted as honorary secretary to the committee which distributed the 800,000*l.* collected for the relief of the sufferers by the famine.

AMONGST the books forming the library of the late Rev. J. Wood Warter (Southey's son-in-law), to be sold shortly by Messrs. Sotheby, Wilkinson & Hodge, are many printed books with the autograph notes of Robert Southey, the poet, as well as several manuscripts in his handwriting, including 'The Doctor,' 'History of Spain and Portugal,' 'Common Place Book,' his very extensive Correspondence with literary men, and various other highly interesting documents.

RECENT advices from Australia inform us that it has been determined to erect a bronze statue of Sir Redmond Barry, K.C.M.G., opposite to the Public Library in Melbourne, of which he has been the chief supporter. It is to be raised by public subscription, and is to cost 2,000*l.* This is in recognition of his exertions in the promotion of literature and of the fine arts, ever since his arrival in the colony in 1839. During his recent visit to England, after representing Victoria at the Philadelphia Exhibition, he was created a Knight Commander of the Order of St. Michael and St. George.

THE Centenary of Voltaire is calling forth a library of books. E. Dentu has just brought out an "édition spéciale du centenaire de Voltaire," of 'Le Roi Voltaire, sa Généalogie, sa Jeunesse, ses Femmes, sa Cour, ses Ministres, son Peuple, ses Conquêtes, son Dieu, sa Dynastie,' by Arsène Houssaye. It contains the 'Couronnement de Voltaire,' after Moreau le Jeune, by Flameng and La Guillermin. Among other French publications are the fourth volume of 'La Défense de Paris, 1870-1871,' by General Ducrot; 'Les Logiciens Français Contemporains,' by Louis Liard; 'Les Caprices de Diomède,' a novel, by Gustave Claudin; 'Maret, Duc de Bassano,' by Baron Ernouf; the first instalment of the Letters addressed to Members of the Conseil Municipal of Paris, upon the 'Centenaire de Voltaire,' by the Bishop of Orleans, and a 'Catalogue des Ouvrages, Ecrits et Dessins de toute nature, poursuivis, supprimés et condamnés depuis le 21 Octobre, 1814, jusqu'au 31 juillet, 1877 (inclus),' an

entirely new and much enlarged edition, followed by a list of the names of authors and publishers, accompanied by Notes Bibliographical and Analytic, by Fernand Drujon, in five parts.

HER MAJESTY, on the recommendation of Lord Beaconsfield, has granted a donation of 300*l.* from the Royal Bounty Fund, to the widow of the Rev. G. B. Wheeler, late Rector of Ballysax, Curragh Camp, in recognition of her husband's labours in classical literature.

MESSRS. WM. COLLINS, SONS & Co. are going to issue Shakspeare's 'King John,' together with 'The Troublesome Reign of King John, as acted by the Queen's Players c. 1589.' Edited, with Notes and Introductions, by Rev. F. G. Fleay.

It may be interesting for Russian biographers to learn that the Bodleian Library possesses a few letters of Prince Ant. Cantemir, Russian poet and statesman, Russian Ambassador in England in 1730. In one, dated Paris, 1736, 29th (18th), August, he writes:—"A l'heure qu'il est grâce à Dieu je me porte assez bien, mais je me diverts fort mal, et à cause de cela de Samdis en huit je me mets en voyage pour Londres. Je suis peu satisfait du medecin de ce pays comme du pays même. Le seul profis que je tire de mon voyage est de m'avoir detrompé della grande idée que j'avais decette ville et de ses habitants." Amongst the letters is a leaf not signed, but evidently in his writing, containing the following passage:—"Je vous remerci infiniment pour m'avoir donné le plaisir de voir les pièces de Mr. Hendel, et je vous les renvoie si tôt, parceque c'est dela plus Sublime Algebre pour ma tête peu-musique (une composition de la manière de Salviati) qui n'aime pas voir devant soi des choses qu'elle ne peut pas comprendre." We have copied the Prince's rather capricious spelling.

AMONGST books referring to Greek history and literature which have just been published, we mention, 1: 'Des Services que peut rendre l'Archéologie aux Études Classiques, d'après les plus Anciennes Inscriptions,' &c., by M. J. P. Rossignol, Member of the French Institute; 2. 'Vie et Mort du Génie Grec,' by the late Edgar Quinet; 3. 'Epigrammata Græca in Lapidibus Collecta,' by Prof. Georg Kaibel. It contains 1,109 inscriptions, with indications of the sources and a commentary. The eight indexes are very handy; 4. The second edition of Prof. Droysen's 'Geschichte des Hellenismus,' of which the third part, viz., the 'History of the Epigoni,' is out. The first edition of Prof. Droysen's work belongs to the years 1836 and 1843.

M. SAUVÉ has just brought out a collection of 'Proverbes et Dictons de la Basse-Bretagne,' with a French translation. They originally appeared in the *Revue Celtique*, edited by M. Gaidoz. The present edition contains, however, many additions.

THE Home Ministry in Paris is going to publish a volume of fac-similes, containing papal bulls, diplomas, charters, and autographs from the seventh to the eighteenth century, under the title of 'Musée des Archives Départementales.' The documents are drawn from the various provincial archives in France, and selected by a committee composed of

MM. Natalis de Wailly, Léopold Delisle, and Jules Quicherat. They consist of all sorts of documents from Papal Bulls to autographs. The texts will be published in such a way as to serve as models for the study of palæography.

DR. A. HAMANN's edition of Lessing's 'Laokoon,' with Notes and Introduction, will be published in the course of the next month in the Clarendon Press Series of German Classics.

MR. HENRY JAMES, jun., the author of 'The American Abroad' and other works, and Mr. Wemyss Reid, the editor of the *Leeds Mercury* and author of a study on Miss Brontë, have been elected members of the Reform Club.

SCIENCE

Anthropology. By Dr. Paul Topinard. With Preface by Prof. Paul Broca. Translated by Robert T. H. Bartley, M.D. (Chapman & Hall.)

No one, we presume, will be disposed to contradict Prof. Broca's statement in the Preface to this work that an elementary treatise on anthropology is urgently needed. But we doubt whether Dr. Topinard's volume, valuable as it unquestionably is, altogether supplies this need. It is true that it forms an admirable exposition of the anatomical part of the subject, but it leaves almost untouched some of the most fascinating departments of the science. It must be remembered, however, that it forms a volume of the "Library of Contemporary Science," and that the programme of this series includes several other works on kindred subjects. Dr. Topinard's book will, therefore, take its place as one of a series on the Science of Man rather than as an independent text-book. The extensive preparations which are now being made in Paris for a complete exposition of the anthropological sciences in connexion with the forthcoming Exhibition sufficiently show the great interest which French people are taking in this subject. Nor is this interest altogether of recent growth. It was, in fact, in Paris that the earliest society for the systematic study of man, the Société des Observateurs de l'Homme, was founded as far back as 1800. It was in Paris, too, that the first Anthropological Society, on the enlarged modern basis, took birth. This was in the year 1859 (not 1869, as misprinted on p. 17), and it served as a model on which many kindred societies in other countries have since been organized. In spite of Prof. Broca's description of Dr. Topinard's volume as "a work of a popular character," it strikes us in reading the book that it is a trifle too technical for the average English reader, unless he happen to be a medical man. Still the thorough-going student of anthropology will find in it a mass of valuable information, and will thank Dr. Bartley for clothing it in an English dress. At the same time we cannot help remarking that the English is in many places rather slipshod. Slight blemishes of style do not, however, detract from the scientific merit of the work, and we have no hesitation in warmly recommending it to those who are really desirous of seeing anthropology treated scientifically and lifted as far as possible above the region of mere twaddle to which it has so often degenerated.

The Dawn of History: an Introduction to Prehistoric Study. Edited by C. F. Keary, M.A. (Mozley & Smith.)

PREHISTORIC archaeology, though one of the youngest of the sciences, is undoubtedly one of the most fascinating. Its birth was late, but its growth has been exceptionally rapid; and the student now finds himself in possession of a vast body of material, partly in the shape of special treatises and partly scattered up and down our periodical literature. And yet it is difficult to

point to any single work which gives within small compass a popular sketch of the science in its present state. Mr. C. F. Keary, of the British Museum, has, therefore, done well to compile the next little volume now before us. Without pretending to any original research, he gives a sketch of the evidence on which the antiquity of man is based, shows the application of philology to the science of man, and offers an outline of comparative mythology. Chapters dealing with sociology, religion, and the origin of writing are contributed by H. M. Keary and A. Keary, while the whole has been co-ordinated by the editor, from whose pen more than half the volume has proceeded. A glance at the list of references shows that the best authorities on the respective departments have in most cases been consulted. The matter which has been carefully culled from these sources is presented in so readable a shape that it can hardly fail to be welcome to those readers who lack opportunity to consult larger works, such as those of Lubbock, Tylor, Max Müller, Lenormant, and a host of other writers who have built up the edifice of prehistoric science and have thrown light on the dawn of history.

PROF. JOSEPH HENRY.

PROF. JOSEPH HENRY died at the Smithsonian Institution, in Washington, on the 13th of May, at the advanced age of eighty years. He was the Secretary of this well-known Institution, and the President of the National Academy of Science of the United States.

Prof. Joseph Henry was for many years an active contributor to the *Transactions* of the Albany Institution, the *Journal* of the Franklin Institute, *Silliman's Journal*, the *Transactions* of the American Philosophical Society, the *Smithsonian Miscellany*, and to the *Annales de Chimie*, and the journals of France and England devoted to electricity. To these journals we find that he contributed more than forty papers on electricity and magnetism, meteorology and natural history. The following were amongst the most important of these:—'On the Application of the Principle of the Galvanic Multiplier to Electro-magnetic Apparatus, and also to the Development of great Magnetic Power in Soft Iron with small Galvanic Elements,' 'On Phosphorogenic Emanations,' 'Novel Phenomenon of Capillary Attractions,' in 1840—treating especially of the passage of mercury through lead—and 'Observations on Capillarity,' in 1847. In 1845 he published several papers on 'The Heat of the Solar Spots,' and 'On the Theory of the So-called Imponderables,' in 1851, and 'On the Conservation of Force,' in 1860. Meteorology and natural history appear to have engaged Prof. Joseph Henry's attention between 1859 and 1862, and in the latter year he published in the *Smithsonian Miscellany*, 'Directions for Collecting, Preserving and Transporting Specimens of Natural History.'

Prof. J. Henry was chief of the United States Lighthouse Board, in which capacity he brought his great scientific knowledge to bear with considerable advantage on the illumination and general arrangement of the lighthouses of the American shores. In January last the late professor was presented by his friends with a fund of 40,000 dollars, the interest of which is secured to his family. After their death the "Joseph Henry fund" will be devoted to the promotion of investigations in natural science.

SOCIETIES.

ROYAL.—May 16.—Sir J. Hooker, President, in the chair.—The following papers were read: 'Experimental Researches on the Electric Discharge with the Chloride of Silver Battery, Part II. The Discharge in Exhausted Tubes,' by Messrs. W. De La Rue and H. Müller, 'Note on Legendre's Co-efficients,' by Mr. J. Todhunter, 'On the Spectrum of Metalloids, Spectrum of Oxygen,' by Dr. Schuster, and 'On the Variations of the Diurnal Range of Magnetic Declination as recorded at the Prague Observatory,' by Mr. B. Stewart.

ASIATIC.—May 20.—*Anniversary Meeting.*—Sir E. Colebrooke, Bart., M.P., President, in the chair.—The Viscount Cranbrook, Lieut.-Gen. A. Fytche, and K. Syumatsu were elected Resident Members. The following members were elected as the Officers and Council for 1878-9: Major-Gen. Sir H. C. Rawlinson, *President and Director*; *Vice-Presidents*, Sir E. Colebrooke, Bart., J. Fergusson, B. H. Hodgson, and Col. Yule; *Council*, Sir E. C. Bayley, E. L. Brandreth, Dr. O. Codrington, Rev. J. Davies, M. P. Edgeworth, Sir B. Ellis, Sir D. Forsyth, J. F. Fleet, Major-Gen. Sir F. Goldsmid, A. Grote, Dr. W. W. Hunter, Col. N. Lees, Sir W. Muir, Col. Sir L. Pelly, and the Lord Stanley of Alderley; *Treasurer*, E. Thomas; *Secretary*, W. S. W. Vaux; *Honorary Secretary*, T. Chenerly; *Honorary Librarian*, R. N. Cust.—The Report of the Council stated that forty-one new members had been elected during the year 1877-78.

SOCIETY OF ANTIQUARIES.—May 16.—The Earl of Carnarvon, V.P., in the chair.—Dr. Ogle was admitted a Fellow. The following gentlemen were appointed by the President Vice-Presidents of the Society: Dr. W. Smith, Lord Rosehill, F. Ouvry, Esq., and Lord Acton.—The Hon. R. C. Winthrop exhibited and presented a bronze medal in memory of the late George Peabody.—Mr. C. E. Davis exhibited a curious mask, stated to be of block tin, and a belt-shaped strip of the same material, which had been recently found in the city of Bath, twenty-five feet below the surface, inside a Roman hot-water drain, the top of which had fallen in. Considerable difference of opinion prevailed as to its date. By some it was considered Roman, by others it was regarded as a figure of an abbe of the seventh or eighth century, the period at which a nunnery occupied the site where it was found, while others again considered it was part of a coffin-portrait of the sixteenth century. Mr. Davis undertook to procure a correct analysis of the metal.—The Rev. F. E. Warren, by permission of the President and Fellows of Corpus Christi College, Oxford, exhibited an Irish missal of the twelfth or early thirteenth century, the property of that College. The ornamentation of the MS. would have suggested a much earlier date, consisting, as it did, of fantastic representations of interlaced lacertine animals, so often found in early Irish art, as may be seen in the plates of Irish MSS. published by the Society in 'Vetusta Monumenta.' The missal was accompanied by its leathern case, or satchel, or "polaire," closely resembling that of the Breac Modog, figured in Miss Stokes's paper in the *Archæologia*, vol. xliii. p. 137. The first portion of the MS. is missing; it now begins with the Canon of the Mass at the words "Secula Seculorum" (the concluding words of the *Secreta* before the *Sursum corda*). From the nature of the contents Mr. Warren inferred that it was rather the portable Sacramentary of an itinerant priest than an Altar Service Book. The nationality of the MS. is proved (1) by the Irish character of the writing and the Celtic features of ornamentation; (2) by the entry of an Irish name on folio 4, and an Irish gloss on folio 157; (3) by the presence of special *missæ* for St. Patrick and St. Bridget not in any Roman or English missals; and (4) by the invocations of Irish saints in the various liturgies; and (5) by the presence of several unusual collects and petitions, such as "Ut regem Hibernensium et exercitum ejus conservare digneris," a king whom Mr. Gilbert identifies with Torlogh O'Connor in the twelfth century. The great interest, however, of the volume consists in the presence of certain collects and prayers not found in any other existing missal, and which Mr. Warren suggested might be remnants of that ancient Celtic liturgy which must have been in existence and in use in the first six or eight centuries of the Christian era, before Roman influence gained the mastery in Ireland.—A resolution was passed embodying the wish of the meeting that the Council would consider how far it would be practicable for the Society to publish the MS. in the *Archæologia* or

otherwise. Only four such missals exist, and Mr. Bradshaw had expressed an opinion that it would be desirable the Corpus MS. should be printed.—Mr. A. W. Franks communicated a paper 'On the Brasses of Gloucestershire,' in continuation of the series of papers, in the order of the counties, already laid before the Society. In connexion with this paper Mr. Ouvry laid upon the table ten volumes of the late Mr. Boutell's collections of monumental and heraldic effigies.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—May 15.—Mr. T. Morgan, V.P., in the chair.—A description of the interlaced Saxon patterns of the Coplestone Cross, Devon, with a sketch of the arrangement, was rendered by Sir H. Dryden, and Mr. R. Allen described the efforts made to restore to the town the ancient Saxon cross found thirty years ago in rebuilding Leeds Church. It was removed to London by the architect of the church for preservation. Rubbings of its sides were exhibited, showing that the latter were covered with interlaced work and figures.—Mr. Mann described the ancient cloacæ of Roman Bath, which are still in use, and which have been recently repaired by him for the corporation. They are of great extent and of massive construction.—Mr. Irvine sent a plan of the Roman villa discovered several years ago near Tracey Park, Bath, remarkable for its being surrounded by an earthen rampart of rectangular plan.—Mr. Syer Cuming produced some forks of ancient date, and referred to some of Saxon workmanship of the ninth century found in Wiltshire.—Mr. H. Fisher exhibited photographs of churches and abbeys to be visited during the coming Congress at Wisbeach.—The Rev. S. M. Mayhew produced relics from recent excavations, among which were some remarkable glass objects found in London, with the refuse of glass works, pointing to their probable manufacture on the spot, a supposition which is strengthened by the finding of an instrument for moulding the shaped edges of similar glass vessels.—Sergeant Goodwin exhibited some remarkable plans of Stonehenge, and the results of a trigonometrical survey. This shows that the construction has been planned upon a triangle whose base is six miles in length. The points of the filling in angles are in every case marked either by earthworks or remarkable stones. The discussion of these unexpected results was deferred until the next meeting.—A paper, prepared by the Rev. R. E. Hooppell, was then read by Mr. de Gray Birch upon the discovery and excavation of the Roman station at the Lawes, South Shields. The remains are in danger of total obliteration, since the land is to be let for building purposes. Mr. L. Brock pointed out the analogy of this station to many others in the North of England, and on the line of the Roman wall. It was a supporting station to that of Tynemouth on the opposite bank of the river, and its origin is to be considered as part of the design of the great wall. Like the stations, too, along its line, this one exhibits traces of destruction by fire and of reconstruction.

NUMISMATIC.—May 16.—J. Evans, Esq., President, in the chair.—Dr. T. Wise was elected a Member.—Mr. Evans exhibited a copper coin of Cunobeline, found some years ago near Boulogne, having on the obverse a head of Ammon and the inscription CVNOBELINI, and on the reverse a horseman bearing a round shield and the inscription CAM. (Camulodunum).—Mr. Frenzel exhibited an impression in copper from an unfinished die of a halfpenny of Charles the Second, with the portrait of Britannia, and without inscription; also a brass coin of George the First, having on the reverse Britannia seated, holding an orb and resting on a shield.—Mr. H. S. Gill exhibited a penny of Henry the First, struck at Lincoln, with the inscription TOM ON LICOLIN.—Mr. B. V. Head read a paper, by M. J. P. Six, of Amsterdam, 'On the Coins of Hierapolis in Syria,' in which he attributed certain rare silver coins in various national and private collections to the High Priests of the

great Syrian goddess Atergatis, who were also independent or semi-independent dynasts of Hierapolis, in the times of the immediate successors of Alexander the Great.

CHEMICAL.—May 16.—Dr. Gladstone, President, in the chair.—The following papers were read:—*'On the Detection and Estimation of Free Mineral Acids in various Commercial Products,'* by Messrs. P. Spence and A. Esilmann. The method is based on the fact that peracetate of iron, even in diluted solutions, has a distinct yellow colour not perceptibly altered by acetic acid or solutions of persulphates, but instantly bleached by free sulphuric hydrochloric and nitric acids. The solution is made by dissolving ten parts of iron alum and eight parts of crystallized acetate of soda in 1,000 parts of eight per cent. solution of acetic acid (twenty-five per cent.).—*'The action of Hypochlorites on Urea,'* by Mr. H. G. H. Fenton. The author has found that when urea is acted on by a hypochlorite in the cold, in the presence of a caustic alkali only half the nitrogen is evolved. From various experiments it was proved that the nitrogen remains behind as a cyanate.—*'On the Behaviour of Metallic Solutions with Filter Paper and on the Detection of Cadmium,'* by Mr. T. Bayley. The author has investigated the action which takes place when drops of metallic solutions are placed on filter-paper, [the extent to which the solutions spread being tested by sulphuretted hydrogen. In some cases the solution seemed to concentrate itself in the middle, in others round the edge, of the spot. Dilution, temperature, and the kind of filter-paper have an important influence on this phenomenon. The salts of silver, lead, &c., when moderately concentrated, give a wide water-ring containing no metal, while the salts of copper, nickel, cobalt, and especially cadmium must be much more dilute to present the same appearance. This property of cadmium, to spread itself over the whole drop, is so marked that it affords an elegant means of detecting it in the presence of metals whose sulphides are black.

—*'On Essential Oil of Sage,'* by Messrs. Sigura and M. M. P. Muir. The oil consists mainly of two terpenes, one boiling 152-156°, the other 162-167°, an oxidized liquid, and a camphor. A small quantity of absolutely pure sage-oil has been examined and consists mainly of a terpene, boiling 264-270°, of a dark emerald green colour.—*'On the Action of Bromine upon Sulphur,'* by Messrs. J. B. Hannay. The author has investigated the evidence as to the existence of any compounds of these two elements by boiling point, the spectrum of the vapour, specific gravity, and vapour tension. He concludes that the action of any quantity of bromine on any quantity of sulphur is an action on the whole mass, and not in multiple proportion; but that if at low temperatures the compound containing one atom of sulphur to two of bromine meets a body with which it can form a molecular combination—e.g., arsenic—it assumes the crystalline form in conjunction with such a body.

—*'On the Determination of High Boiling-Points,'* by Dr. T. Carnelly and Mr. W. C. Williams. The authors have determined the boiling-points of various substances by observing whether or not certain salts fuse when exposed to the vapours of the boiling substance. The melting points of the salts have been determined by Carnelly. The salts are contained in capillary tubes.—*'On High Melting Points, Part IV,'* by Dr. T. Carnelly. The author has perfected his (specific heat) method of determining melting points, and eliminated two sources of error. In the present paper he gives the melting points of over one hundred substances. He promises a paper embodying theoretical results deduced from the above observations.

INSTITUTION OF CIVIL ENGINEERS.—May 21.—Mr. W. H. Barlow, V.P., in the chair.—The paper read was *'On the Design generally of Iron Bridges of very large Spans for Railway Traffic,'* by Mr. T. C. Clarke.

SOCIETY OF ARTS.—May 17.—J. Caird, Esq., in the chair.—A paper *'On Agriculture in India,'*

was read before the Indian Section by Mr. F. C. Danvers.

May 22.—W. Hawes, Esq., in the chair.—Seven candidates were proposed for election as Members.—A paper *'On Controlling and Correcting Clocks by Electricity'* was read by Mr. J. Ritchie.

METEOROLOGICAL.—May 17.—Mr. C. Greaves, President, in the chair.—Rev. D. Lamplugh, Messrs. A. H. J. Crespi, W. Morris, J. Muir, and Miss E. A. Dymond were elected Fellows.—The following papers were read:—*'On the Daily Inequality of the Barometer,'* by Mr. W. W. Rundell.—*'Meteorology of Mozambique, Tihoot, for the Year 1877,'* by Mr. C. N. Pearson.—*'Note on the great Rainfall of April 10th and 11th, as recorded at the Royal Observatory, Greenwich,'* by Mr. W. Ellis.—and *'Observations of Sea Temperature at Slight Depths,'* by Capt. W. F. Caborne.

MEETINGS FOR THE ENSUING WEEK.

- MOS.** Geographical, 1.—Anniversary Meeting.
Society of Arts, 8.—*'Researches on Putrefactive Changes, and their Results in Relation to the Preservation of Animal Substances,'* Lecture VI., Dr. B. W. Richardson (Cantor Lecture).
TRIN. Royal Institution, 3.—*'Some Points in Vegetable Morphology,'* Mr. T. H. Dyer.
—*'Anthropological Institute, 8.—'Buddhism in the British Provinces of Little Tibet,'* Col. W. W. Hunter.
—*'Putnam's,'* and *'Vocabulary of the Zaparo Language,'* Mr. A. Simpson.
—*'Civil Engineers, 8.—'Discussion on 'Long Span Railway Bridges.'*
—*'Society of Arts, 8.—'A Year on the Nyassa, with Notes on the Slave Trade, and on the Prospects and Means of Opening up the Surrounding Country,'* Mr. H. B. Cotton.
WED. Society of Arts, 5.—*'The Late Explorations in Mycenae, Troy, and Ephesus,'* Mr. W. Simpson.
THURS. Royal Institution, 3.—*'Molecular Physics—Gases,'* Prof. Guthrie.
—*'Antiquaries, 8.—'Election of Fellows.'*
FRI. United Service Institution, 3.—*'Transmission and Reproduction of Human Speech,'* Mr. W. H. Preece.
—*'Victoria Institute, 8.—'Annual Address, by Principal Rigg, D.D.'*
—*'Royal Institution, 9.—'Native Races of the Pacific Ocean,'* Prof. Flower.
SAT. Royal Institution, 3.—*'Richard Steele,'* Prof. H. Morley.

Science Gossip.

WE learn that the Earl of Dufferin has accepted the Presidency of the Royal Geographical Society.

MESSRS. MACMILLAN & Co. will publish almost immediately the second volume of *'The Theory of Sound,'* by Lord Rayleigh; *'Elements of Descriptive Geometry,'* with Illustrations, by J. B. Millar, C.E., Lectures at Owens College, Manchester; and two new volumes of the *'Nature'* Series, viz.: *'Light,'* a series of simple, entertaining, and inexpensive experiments on the phenomena of light, by Alfred M. Mayer and Charles Barnard; and *'Metals, and their Chief Industrial Applications,'* by Charles Alder Wright, Lecturer on Chemistry in St. Mary's Hospital Medical School.

A WORK, entitled *'The Jottings of some Geological, Archaeological, Botanical, Ornithological, and Zoological Rambles round Macclesfield,'* accompanied by thirty-eight illustrations and a map of the district, is announced as being in the press. The author, Mr. J. D. Sainter, a local naturalist, can hardly be congratulated upon the felicity of his title. Messrs. Swinnerton Brown of Macclesfield are the publishers.

IN a communication to the Academy of Sciences, St. Petersburg, Mr. Magnus Nyrén, of the Observatory, Pulkowa, states that the great earthquake on the coast of South America, in May of last year, was perceptible at Pulkowa, by a tremor of the instrument with which he was observing the passage of a star; that the tremor continued sufficiently long to be satisfactorily verified, and that there was no disturbance in the neighbourhood by which it could have been occasioned.

THE Geographical Society of Italy (at Rome) has recently elected Dr. George Bennett, of Sydney, an Honorary Member, in token of his activity in the furtherance of Signor L. M. d'Alberti's expeditions to New Guinea, and on his own merits as a traveller and naturalist.

F. V. HAYDEN, the geologist in charge of the U.S. Geological and Geographical Survey of the Territories (Department of the Interior), has just issued, in large folio, the Colorado Atlas in twenty maps, each of the size of two of [the folio pages.

These maps are on the scale of four miles to the inch, and are beautifully executed in chromolithography.

WE have the eighth number of the *Mineralogical Magazine*. It gives a satisfactory balance-sheet, which looks well for this young society. Prof. Heddle commences a memoir on *'The County Geognosy and Mineralogy of Scotland.'*

M. PALLIZEN has presented to the Imperial Academy of Sciences of St. Petersburg a complete skull of the Elasmotherium, from the alluvial sands of the river Volga near Sarepta. This semi-fossil animal is the nearest relative of the modern rhinoceros: the skull is more than three feet in length.

'SUI TELEFONI SENZA LAMINE' is the title of a pamphlet in which Prof. Francesco Rossetti, of the Academy of Sciences, Venice, makes known a way of constructing a telephone without a diaphragm.

WE have to record a new periodical in German, *Archive für Geschichte der Medicin und medicinische Geographie*. The contributions to the first fasciculus are important. The third essay, by Dr. Baas, is dedicated to the third centenary of William Hardy.

IN the *American Journal of Science and Arts* for May appears the first article on *'Geographical and Geological Survey of the Rocky Mountain Region under the Direction of Prof. J. W. Powell.'*

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS.—The FORTY-FOURTH ANNUAL EXHIBITION is NOW OPEN, from Nine till Duak.—Admission, 1s.; Catalogue, 6d. H. F. PHILLIPS, Sec. Gallery, 53, Pall Mall.

GROSVENOR GALLERY.—SUMMER EXHIBITION, OPEN DAILY, from Nine A.M. until Six P.M.—Admission, 1s.

THE SUFFOLK STREET GALLERIES.—GRAND EXHIBITION OF PICTURES BY OLD MASTERS AND DECEASED BRITISH ARTISTS, including the Norwich School, and 500 PORTRAITS.—Daily, from Nine A.M. till Six P.M.—Admission, 1s.

DORR'S GREAT WORKS.—*'THE BRAZEN SERPENT,'* CHRIST LEAVING THE PRETORIUM, and *'CHRIST ENTERING JERUSALEM'* (the latter just completed), each 2½ by 2½ feet, with *'Dream of Pilate's Wife,'* *'Soldiers of the Cross,'* *'Night of the Crucifixion,'* *'Bosch of Calaphas,'* &c., at the DORR GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE INTERNATIONAL EXHIBITION.

(Third Notice.)

THE International of 1855, the first in which it had been attempted to collect the representative works of the various nations, was indeed a triumph for France. Though her absolute pre-eminence may not have been admitted by each of her rivals, or rather by the only two—England and Germany—who could have any pretension to compete with her, yet probably both would have been inclined to have placed her Art only second to their own. In reality there can be no doubt she justly carried off the supreme honours of the magnificent gathering, which may be said to have made 1855 an epoch in the history of modern Art. The most impressive confirmation of this is the bare statement that the contributions of Ingres numbered thirty-nine pictures, Delacroix sent thirty-four, and Decamps fifty-four, and these the best they had produced. For all high and splendid qualities of invention, for power and mastery of painting, they alone would form a display the century had not hitherto been able to approach, and which, it may even be doubted, it will yet excel.

Besides the masters of the first rank, there were large and important canvases which have given just renown to the names of Couture, Glaize, Muller, Yvon, Flandrin, Cogniet, M. Robert-Fleury, and many others who were rising to eminence. In landscape and pastoral subjects the school was equally strong; such vigorous and poetical representations of nature as were given by Troyon, Rousseau, and a dozen men only inferior to them, had not yet been seen in France; they perhaps even in some respects surpassed the masterpieces of the English school of landscape, the study of which first gave the right tendency to modern French landscape. Outside the body of artists who may be said to have worked within the

legitimate sphere of Art there were others, like Courbet, who sought to open out new paths for themselves, and who have not been without considerable influence on later artists. There was the acreage of the prolific and gasconading Horace Vernet, whose undoubting chauvinism and mediocre artistic qualities rendered him such a popular favourite.

Of names then better known in artistic circles than by the general public, but who have since become famous, we must not omit Daubigny and M. Jules Breton, and, above all, Millet, whose single contribution, 'A Peasant Grafting a Tree,' though ignored by the crowd, excited much interest among those able to recognize true Art. It was this picture which was purchased by the mysterious American, Millet, who was in the direst poverty, sent it unsold to the Exhibition, and thus it remained till one day Rousseau called on him, and said he had been asked to purchase it for an American, at the price of 4,000 francs, which sum he tendered to Millet. Inquiries were naturally made about the generous American, and wonderful were the excuses proffered for his non-appearance, until at last, when brought to bay, Rousseau was obliged to confess that he himself was the American. At that time his own pecuniary resources were but slender; he, like Millet, had known years of struggling; his success at the Exhibition had enabled him to sell some pictures, and then he invented this scheme to share his modest gains with his friend.

In recalling the Exhibition, mention must be made of another work by a painter who also was to acquire great reputation, it is curious for the contrast it presents to his present work. This was M. Gérôme's 'Siècle d'Auguste,' a canvas of gigantic proportions, crowded with life-size figures; but whose success, neither with artists nor public, was commensurate with its size; both passed before it cold and impassable. Still it attained its end; no one mistook the allusion; and such a pointed compliment to the ruler of France and to his system was sure not to be forgotten. Another exceptional talent was M. Meissonnier, who that year exhibited, among four others, his most important work, 'La Rixe.' This picture was greatly admired by Prince Albert while making the round of the Exhibition; the next morning he found it on a sofa in his breakfast room,—a delicate attention of the astute Emperor, whose interest at that time it was to secure the friendship of the English Queen.

The names alone enumerated will sufficiently indicate the attainment of French Art at this period, and to some extent suggest its future direction. Its extraordinary elevation was in Art a parallel movement with the corresponding literary and intellectual activity which sprang up after the fall of the First Empire, and which the liberal ideas that prevailed in the reign of Louis Philippe, though not in his policy, served to stimulate. But though a system of government was established which at once threw the nation back into the despotism of forty years previous, the effect on its Art was then little appreciable. It has been noted that, of all the forms of intellectual activity, Art is the slowest to feel revolution in ideas or government. The time, however, was soon to arrive when the Second Empire was to exercise the same debasing influence on Art that it did in every other direction. The crowd of vulgar adventurers who rapidly attained high position, the speculators and stock exchange gamblers who suddenly acquired fortune, a luxurious court and a general craving for mere display, naturally demanded an analogous kind of Art; and very quickly they were served. It would be a dreary and, in many cases, an unsavoury task to describe some of the phases of French Art during the Second Empire. Happily there were men who still retained the old ideals, who showed no self-seeking, and whose work was in some sense a protest against the prevalent corruption.

Some of these men were seen in their former power or in renewed force in the Exhibition of 1867. No lover of original and profoundly touch-

ing Art who saw there the nine pictures of Millet will be likely ever to forget them. There was the sombre and tragic 'La Mort et le Bûcheron,' Michael Angelesque in design; the 'Parc à Moutons, Clair de Lune,' which, if Millet could have seen, might have added a fresh picture to the 'Penseroso'; the noble design of 'Les Glaneuses'; and the 'Angelus du Soir'—perhaps the deepest expression of religious sentiment in modern Art. Never before had the true poetry of peasant life been painted as it was in these and the other pictures by Millet; the landscape, too, was impressed with the same sentiment. In technical qualities there was the breadth of manner, and, though the canvases were small, the largeness of drawing and passionate depth of colour we are accustomed to see in the works of the old masters.

After Millet must be placed Rousseau, whose splendid series of landscapes was the crowning triumph of a life all too soon to close; he died in the next spring after the Exhibition. His friend Dupré, who had scarcely ever before exhibited, sent twelve of his forcible and poetic landscapes. Corot had some of his charming, if too vague and mannered, impressions of nature. Fromentin was represented by some half-dozen of his equally charming impressions of Algerian life. Daubigny had collected eight of his works, which showed that, while retaining his earlier idyllic purity, he had added a power and richness of colour not previously suggested. In these respects also the pictures of M. Jules Breton showed the same advance, as was evinced in his 'Rappel des Glaneuses' and 'Les Sarcleuses.' His works, especially the more concentrated compositions, had lost much of their former thinness, while still retaining their *naïveté*.

M. Meissonnier was in great force with fourteen works, all, like the '1807,' 'Solferino,' '1811, Campagne en France,' and the 'Lecture chez Diderot,' so well known by photographs. The same may be said of M. Gérôme, who had about an equal number of pictures, in which there was no want of piquant and arresting anecdote, and also much which, however arresting it might have been, was neither edifying nor agreeable; neither was the want of taste in subject compensated by any great qualities of painting. We do not think there was much indication of the rise of new talent requiring special record. Besides the painters we have glanced at, there were many others honourably known; still, the impression was what we have hinted at; the great reputations were the outcome of a former period, and there was nothing to lead one to hope that the serious study and loftier aspirations of that time would be revived or equalled.

If the Exhibition of 1855 showed little of the decline of art which was to result from the corruption of society, but rather gave a borrowed *éclat* to the first years of the Empire, neither do we discern in the Exhibition of this year much indication of the change which has undoubtedly come over the nation. Probably the time has been too short for this to be perceptible in its art. We find abundance of manipulative dexterity, there is no want of ability sharply to conceive a subject, to present it in the most forcible manner, and to give a vivid rendering of form and surface. Unfortunately the thing presented is, in too many cases, commonplace or revolting; at the same time much of the manipulation betrays the desire merely to attract attention by its impudent bravado. There is very little here which, having seen before in the *Salons* of the past years, one greets with pleasure or would care to store in one's memory.

Some there are, however, which on all sides will be welcomed as old friends, and foremost among these are the contributions of M. Jules Breton. He sends six pictures, which have been before exhibited, most of them, we think, also in England; they include 'La Glaneuse' and 'La Fontaine,' both having the figures life size, and the charming little idyl, 'Les Amies.' Added to the six there are three which will be new to the public; the largest of these is entitled 'Les Pêcheurs de la

Méditerranée': the subject represents two groups of men and women on the seashore, hauling in a net; higher on the beach are some girls and children; the figures are small in relation to landscape, which shows an expanse of beach, a wide extent of sea, and in the distance snow-capped mountains with little villages nestling in their hollows. The effect is that of bright sunlight, which is rendered with marvellous truth in the figures and pebbly beach, less so in the sea—which is too crudely green and blue—and mountains, and we think not at all in the conventional grey sky. But the figures are delightful; they do their work so naturally, and, moreover, have a suggestion of Southern lightheartedness we never find in M. Breton's Picardy peasants. A party of these are presented in 'La Sieste'; they have been haymaking, and are taking their midday rest under the shadow of a tree; a natural and original air is given to the composition by bringing the heads of the figures together in its centre; of course this is done with great art and without any appearance of formality; a woman suckles a child, an old man smokes his pipe; girls, some asleep, simply enjoy the luxury of the rest in the cool shade. The figures being arranged as we have said, there necessarily arises a good deal of foreshortening; one girl in the foreground shows a very daring effort, and not altogether with success. There is a total absence of bright colour; nevertheless, in its scheme of warm greys and blues and strong flesh tones it is rich and glowing; the painting, while showing great knowledge of relation of tone, is rather obtrusively sketchy; the right colour is seized with mastery skill, but the character of the work is certainly deteriorated by the intentional unrefinement of touch, and this disregard for a quality necessary to represent nature seems to be gaining on M. Breton. His 'Raccommodées de Filets' is still more hasty in brush work; in fact, the sky is nothing more than a rubbing about of white and grey, and which, in this instance, does not by happy accident represent cloud. The figure is beautifully conceived, real and yet very tender in sentiment, and, apart from the drawback we have mentioned, is an admirable specimen of the genuine and sympathetic art of M. Jules Breton.

It is always a rash and dangerous enterprise to attempt to anticipate the verdict of posterity, therefore we will not venture to decide who in this Exhibition has produced the most enduring work, but if we were asked who in the future gave promise to maintain the character of French art in its highest phase we should unhesitatingly say M. J. P. Laurens. He has for the past few years been celebrated for the dramatic intensity of his, perhaps, too morbidly picturesque subjects, vividly rendered in strong and often harsh colours. It is sufficient to mention his 'Pape Formose et Étienne VII.,' 'L'Interdit,' 'François de Borgia devant le Cercueil d'Isabelle de Portugal,' 'Funérailles de Guillaume le Conquérant'; but in his 'L'Etat-major Autrichien devant le Corps de Marceau,' which was in last year's *Salon*, he shows a restrained power, harmonious colour, reality, combined with breadth of painting and genuine sentiment, we find in no other historical painting in the rooms. 'Le Cardinal,' a single figure, seated, in full robes, on a chair of state, with a piece of diaper tissue for background, is thoroughly Venetian in painting. It is a masterpiece of colour and brushwork. M. Laurens, we believe, is still a young man; if he continues in the path indicated by these two works, he has certainly a great future before him.

A veteran, who has lately joined the majority, Daubigny, is represented by ten of his landscapes, of which 'Le Tonnelier' may be said to be the masterpiece. It is to be regretted that the direction did not pay sufficient respect to his memory to hang them all together, whereby they would have been rendered infinitely more effective. This system also saves one the trouble of searching about the rooms for the different works of the same master. The want of respect for a departed name strikes us also in the hanging of Régnauld's 'Exécution sans Jugement, sous les Rois Maures

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de Grenade,' which is placed in a bad light in the corner of a room. Notwithstanding this, its splendour of colour still shines out paramount. At the opposite side of the room is hung his 'Juan Prim, 8 Octobre, 1868.' On another wall appear two portraits, and, not mentioned in the catalogue, a marvellous little picture, entitled 'La Sortie du Pacha à Tanjer, 1870.' The scene represents the Pasha's palaces of flat white walls, pierced with an Arab window and door or two besides the principal gateway. On the right a bit of rocky landscape appears above the palace, the foreground is a terrace, from which one looks down on the courtyard. The pasha, in white burnous, on a white horse, is issuing from the gateway, attended by his suite on horseback; a guard of honour in red fezzes present arms; these figures are scarcely more than two inches in height. A group of horses held by attendants stand in the courtyard, behind them a group of horsemen, two being standard-bearers bearing flags, purple and green. Horsemen, of which we only see the upper part, and standing figures on the terrace, are in the near foreground; some of these are merely sketched in. Where the figures are finished the drawing is exquisite for its character and *finesse*, the colouring is splendid, the soft impasto gives the effect of a limpid, palpitating light, suggesting the dazzling southern atmosphere, yet with all its brilliance perfectly harmonious. Altogether it is a work of rare and exceptional power and promise. Over it is inscribed "Son dernier tableau." Every one knows how poor Rénault was shot in a sortie during the siege of Paris. "Sa guerre à elle!" The caprice of one of the most frivolous and superstitious personages in all France was gratified, but the life of one of its most gifted sons, how many more such we know not, was cut off in its commencement. From all appearance, however, Art and kindred interests will have something to say in the future before furious bigots or so-called statesmen, to soothe a wounded *amour-propre* or from mere love of excitement, be permitted to fling one nation against another. A very cheering and hopeful sign in this Exhibition is the absence of battle pictures, which in former days used to be the most prominent canvases.

Attention is naturally directed to those artists whose works are grouped together. Among these is M. Meissonier, whose sixteen little panels are ranged in a line. The catalogue states that only one, the portrait of M. Alexandre Dumas, has been exhibited at a *Salon*, though we have certainly seen many of the rest in Exhibitions. 'Antibes,' containing portraits of M. Meissonier and his son, figured in the Alsace-Lorraine collection. All show his marvellous precision of touch. 'Les Deux Amis' and the 'Petit Poste de Grand'garde' are the most harmonious in colour. 'Le Portrait du Sergent' and 'Le Peintre d'Enseigne,' exhibited in England, contain the largest figures; there is no questioning their accurate detail, but one cannot help comparing them with the works of the Dutch masters; then their shortcomings are visible. De Hoogh would never have allowed his figures to stick to the wall as do these soldiers; neither would he, or Terburg, or Metz, having chosen a picturesque bit of courtyard, have left it as cold and dry as this in the 'Sign Painter.' They gave one the notion of preciousness, that they cherished their work. The most every-day life they illumined with a ray of poetry: M. Meissonier gives us its hardest prose. M. Gérôme's pictures have fared better than those of most of his brother artists; they have been arranged in the only small room in the French galleries. There we find eleven or twelve collected; the most important may be said to be 'L'Eminence Grise,' which has all his brilliant qualities and none of his failings; the conception of the anecdote, the composition, and the character are perfect. His 'Street in Cairo' (not in catalogue) also shows him at his best. Exception may be taken to the atmosphere and effect, which is rather that of Holland than Egypt. The same holds good of 'L'Arabe et son Coursier,' in

which the dogs are splendidly painted, as they are also in 'La Garde du Camp,' three dogs outside an Arab encampment; the evening effect here is both true and poetical. The 'Santon, à la Porte d'une Mosquée' was exhibited at M. Goupil's gallery a year ago, and contains the evidently exact portrait of the most hideous specimen of humanity ever placed upon canvas; the real point of interest in the picture is in the mass of slippers and shoes at the door. Other and less successful pictures we have also met with at M. Goupil's, the Arab and the horse with an enormous head, and the St. Jerome with the blue-green fire for nimbus. M. Gérôme has tried to get a sensation out of the same tint in his 'Lion,' which is in deep shade, with the eyes shining a bright green, a trick we should have thought only M. G. Doré would have been capable of. The series is completed by two or three 'Turkish Baths.' Judging from the accounts we have of Turkish manners and customs, the odalisque must be a sufficiently insipid morsel in real life; her effigy, unless beautiful, is intolerable; here they are represented as naked as worms, and as little pleasing in the sight of man.

Messrs. Bonnat, Bouguereau, Cabanel, and Delaunay also enjoy the honour of having their works placed together. M. Bonnat's picture of Neapolitan peasants in front of the Farnese palace achieved deserved success in 1867. His best picture here is one of the same class, 'Une Rue à Jerusalem.' There are other life-size Italian girls and children forcibly painted, but the force is attained at the expense of truth to nature; they have all the effect of being painted from photographs. M. Bonnat has also many portraits, equally forcible and equally commonplace. M. Cabanel contributes a gallery of portraits, weak in drawing and flimsy in painting, though they none attain the colossal vulgarity of his portrait of M. Rouher in the 1867 Exhibition. We find here the 'Francesca de Rimini' from the Luxembourg, and the 'Thamar et Absalom,' which simply show M. Cabanel's incapacity for life-size work, or, if they do not, there can be no doubt about his four compositions for the Panthéon, which are simply wall-paper. Why did not M. Cabanel stick to small pictures like his 'Poète Florentin,' which was graceful and beautiful?

M. Bouguereau's style is well known, his faces with regular features, his elegant limbs, his waxy flesh and satiny drapery; he has a dozen large canvases in which these ingredients are served up with judicious diversity. M. Delaunay is a decidedly stronger and more original painter, as is evident from 'La Peste à Rome,' a work of imagination, showing design and sentiment for colour. It is to be regretted that he should have descended to anything so entirely revolting as 'Ixion précipité dans les Enfers.' He, too, has a number of portraits, mostly inferior, except the one of M. Legouvé; he has here evidently been on his mettle, and has produced a thoroughly good work.

A remarkable feature of the Exhibition is the excellence of the portraits, the work of artists who have made their reputation by imaginative pictures. In many cases, we believe, men merely attempt the latter for the sake of the commission it may lead to in the former line. A sensational subject is chosen and carried out on a large scale, in the hope of getting the prize of the *Salon*; this picture the artist may sell to the State for a small price, intending to recoup himself by portraiture; these have often the failing of perfunctory work, but sometimes the mastery of painting acquired results in first-rate portrait pictures. M. Lefebvre, whose life-size nudes are not remarkably excellent, gives us, in the 'Portrait de M. Léonce Raynaud,' an admirable specimen of head painting. So also is M. Bonnat's portrait of M. Robert-Flcury. M. Schutzenberger, a clever subject-painter, contributes a portrait which would take high rank in any collection. Would space allow we might extend our list, but must not, however, omit to call attention to the three works of M. Gaillard, the eminent engraver. These display considerable grasp of character, power of drawing,

and forcible precision of painting, manipulated in a fine impasto, though producing great solidity of effect; they almost suggest comparison with the portraits of Holbein or the earlier Flemish masters. We were glad again to see M. Mathey's portrait of M. Rubé, which appeared in last year's *Salon*. M. Rubé is represented painting a scene, which is extended on the ground; other figures are engaged on similar occupation in the background; paint-pots and the utensils of a scene painter in the foreground. The execution is frank, and the picture, entirely apart from likeness, is most interesting. Why do not portrait painters always represent their sitters doing something connected with the business of their life, instead of placing them on a chair of penance and requesting them to smile serenely on vacancy?

M. Henner's portraits, even more than his subject pictures, contain much of the elevation of sentiment we are accustomed to find in the works of the old masters. His imaginative works are most tantalizing; their breadth, gravity, and design are admirable; why then should he leave them so empty and unfinished? This neglect of necessary detail is growing on him, too, with alarming rapidity, and also his abnegation of colour and partiality for black: we have actually a Venus reclining on a couch covered with black drapery. We had thought that every trick of execution had been long since discovered; it remained, however, for M. Henner to invent a new one, and that is, to increase the effect of his lights by mixing with them a copious supply of the hairs of his brushes. The four pictures by M. Hébert have the same tender melancholy and soft refinement which characterize his earlier work; these are life-size: his smaller pictures are generally the more affecting, and have been previously exhibited. M. Goupil is only represented by three pictures, the powerfully painted 'En 1793,' 'Un Jeune Citoyen de l'An V,' and 'Une Ci-Devant,' the second of these is an especially brilliant painted little study; it is unfortunate there should be such a very strong family likeness in all his personages.

Scattered about the walls are huge and portentous canvases, always sensational, sometimes horrible to the last extremity. We will not waste our own space nor our readers' time by describing these, but, for the sake of any who may not be familiar with the annual *Salons*, we will give the subject of one by M. Glaise (his father had a really fine subject in the Exhibition of 1867). This is 'Une Conjuración, aux Premiers Temps de Rome.' The catalogue says that certain young men of the highest families of Rome entered into a conspiracy, and, to make the oath more binding, they seized the first luckless passer-by they could lay hands on, cut his throat, and did him the honour of swearing over his dead body;—there are hideous details it is unnecessary to quote. The composition shows a group of nude figures in exaggerated attitudes, with clenched hands, knit brows, and staring eyes, surrounding a dead body: of course, there is plenty of blood. Examining the anatomy, we find the osteology dubious, and the drawing and insertion of the muscles such as Prof. Marshall would certainly not approve of,—in fact, the show of drawing is a sham, and these squalid, rickety wretches with the grotesque gestures of stage-struck barbers' apprentices are supposed to be young patricians! In any other country but France, where there is such an abundance of wit but small sense of humour, the whole business would be considered a wild and boisterous burlesque; but here it is accepted as a genuine tragedy, and the picture is purchased by the government.

Or, to take another class of work with similar end, in which, with much attempt at refinement of execution, a luxurious scene is represented, and, in the midst of it, some horrible object. Here is one to hand—M. Garnier's 'La Sultane Favorite.' The scene is a seraglio, with all sorts of gorgeous draperies scattered about; in the foreground, in full light, is a naked—a very naked—young person; behind is seated the sultan, a languid voluptuary; close behind him stands

a female slave with a woman's head on a salver; the effete individual, in verses by Victor Hugo, too long to quote, rather querulously asks the immodest young person why a head should fall at each wave of her fan. Herodias's wife and daughter were tragic characters, but to thrust a bleeding head among the inanities of this picture is sheer brutality. A more innocent weakness is the French fondness for painting scenes of studio life. M. Hirsch sends 'Le Modèle'; a sculptor is engaged modelling from a nude female, and, in lines also too long to quote, apostrophizing her "impudique beauté." Mr. Tennyson has been quizzed for his verses on the poet—in fact, for talking shop, but he is a venial offender beside many French artists; the *atelier* is painted from every point of view; the most are inclined to consider it as Mr. Squeers did nature—"a holy thing"; others lean more to the opinion of his friend Mr. Snawley, who looked upon her as "a rum un." Both, perhaps, would render more homage to art by eschewing such themes altogether.

In the small room with M. Gérôme's works are also M. Vibert's pictures, always interesting and full of genuine humour, well drawn, if a little cold and dry in colour. Some of them, however, are entirely without these drawbacks, as the 'Portrait de M. Coquelin, dans le Rôle de Mascarille des Précieuses Ridicules.' This is exquisite in painting as well as in its fine comedy. 'Le Départ des Mariés, Espagne,' 'La Sérénade,' 'La Cigale et la Fourmi' are well known, but we do not think 'Une Vente Mobiliera' has yet been exhibited. It is a very picturesque composition, representing all the humours of a sale, which comes off in an old courtyard, the costume being of the end of the last century. The execution and colour are pleasant as well as careful. M. Meissonier *fits*, who follows in his father's steps, has his works placed in this room. Two views at Nice are as admirable for truth to nature as for their delicate finish. Here also are the highly elaborated panels of M. Girard and the pseudo-classicalities of M. Boulanger. The advantageous way the pictures are seen and pleasant effect of this room might teach the authorities the desirability of sub-dividing some of those wherein the *Salon* is held, and in which at present small works are utterly lost.

We scarcely think there is the usual proportion of landscape, and what there is seems below the standard of past times. Besides the works of Daubigny, there are a few by Corot and half a dozen by M. Emile Breton of great excellence. To our mind the smallest, the 'Soleil Couchant,' is the most enjoyable. Altogether the landscapes are on too large a scale, some even approach scene painting in character. If French landscape painters would bear in mind what exquisite work, what space and poetical effect, Claude has put into his little Roman Forum, and Constable in the equally small green lane and cottage, both in the Louvre, they would see the advantage of choosing canvases which the eye can take in with ease. These we return to again and again, while the yards of mere brush work make at the best a momentary impression, and then are for ever forgotten. Those who care for still life will find subjects to their taste in the fruit and fish of Messrs. Ph. Rousseau and Vollon. The latter, besides his fish and armour pieces, has his 'Femme du Pollet,' a vigorous fishwoman, striding along, with her basket slung across her shoulders.

If in our estimate of the French collection we have occasionally found work we could not do otherwise than blame, we are not insensible to the many valuable qualities in French art, and to the extraordinary industry and abilities of its exponents. French artists in modern times have justly excited the warmest enthusiasm for the productions of their genius; they are still strong enough to stand criticism—criticism which, however it may condemn, cannot help having the most friendly feeling for work which has done so much to uphold the interest and elevate the position of Art.

NOTES FROM PARIS.

Paris, May 22, 1878.

OUR ethnological painters will find ample materials for filling their sketch-books in a stroll about the Exhibition and its grounds. Near the Japanese enclosure, previously mentioned, there is the Algerian and Tunisian bazaar, where swarthy followers of the prophet, in flowing burnouses and embroidered jackets, sit behind stalls brilliant with Oriental wares manufactured in Paris. Discrimination, however, will have to be used, for I am informed that many of the turbaned individuals, like their goods, are of home growth. Whether the music played and howled by these truculent Bedouins is Parisian or Arab I am unable to say; it is hideous enough for the latter—but both performers and instruments are sufficiently picturesque.

The astuteness of the Japanese has been considerably overrated. Their deference to what they consider European taste in colour and design has already deteriorated the artistic character of their show, which has consequently lost much of its interest and value, and their adoption of our coats and chimney-pots has decidedly spoiled the Oriental appearance of their department in the Exhibition, bringing into contrast the rich and handsome costume of the Chinese in the adjoining court. In one amusing instance, though, the Japanese have shown their smartness. They have appended to every object sold a large label giving the name of the purchaser, thus gratifying the weakness of the Parisian to have his name put before the public.

Perhaps the most striking of the foreign importations are a couple of "natives" in a stall belonging to the *Compagnie des Indes*; one is engaged at a handloom, and the other in embroidering a garment, and, judging from the progress he has made in the last three weeks, there is little chance of its being finished by the end of the Exhibition. As they bend down nothing is seen but huge turbans, but now and then one will occasionally raise his head and show clean-cut, powerfully drawn features, like the masks in Indian sculpture, and with large, brilliant, black-rimmed eyes, with the far-away gaze of caged wild beasts in a menagerie.

But of all the strange types I have seen the most grimly picturesque was a band of Bohemians, who, in half a dozen primitive carts drawn by wiry little horses, with more wit than hair, had brought their families from Eastern Europe. Of their picturesqueness there was no question, but they looked as savage as wild animals, and not so cleanly. If any follower of Rousseau was among the "badaud peuple de Paris" who were gazing at them, he must have had his faith shaken in that portion of his master's teaching wherein he exalted the natural state of man. Whether these interesting creatures have come to see the show, or to make part of it in some corner of the grounds, I have not yet discovered.

In the Rue Lepelletier an exhibition has been opened, having for committee a number of artists and literary men under the presidency of M. Victor Hugo, of the lithographs, sketches, designs, with some oil pictures, by the well-known caricaturist, Daumier. He began his career in the first years of the reign of Louis Philippe, but very soon found free lodgings in Sainte-Pélagie for a caricature of the *bourgeois* monarch, entitled 'Gargantua.' While undergoing his sentence, he produced his pathetic composition of 'Souvenir de Sainte-Pélagie.' It may be readily imagined he left prison less Orleanist than ever, as was evident by his lithograph of 'Le Ventre Législatif,' a grotesque representation of the Ministerial bench, whereon are seated Thiers, Guizot, de Broglie, and others. But the caricature which brought him most renown was that having for legend 'Enfoncé Lafayette.' The scene was the cemetery of Père-la-Chaise, with a funeral procession passing, while in the foreground knelt a fantastic, Falstaffian *croquemort*, pressing his hands to his eyes; from under the falling crape peeped out the well-known whiskers of the king. There was no mistaking

the allusion, and the effect produced was what you in England can form but a slight notion of. From that time till as late as 1871 Daumier poured forth a flood of caricatures in various groups, such as 'Politique,' 'La Magistrature,' 'Les Bourgeois,' 'Les Bas-bleus,' &c., full of wit, fun, and irony; always good tempered, with touches of delicate pathos even in the midst of his wildest extravagance.

His early acquaintance with the courts of justice probably originated his brilliant and caustic series of 'Les Gens de Justice.' How droll is the scene of the three judges asleep, one palpably snoring, while the advocate is violently gesticulating and perorating, "Oui, on veut dépouiller cet orphelin, que je ne qualifie pas de jeune, puisqu'il a cinquante-sept ans, mais il n'est pas moins orphelin . . . je me rassure toutefois, messieurs, car la justice a toujours les yeux ouverts sur toutes les coupables menées!" . . . Or the "Quand le crime ne donne pas," with a sketch of two advocates playing at dominoes, with a third asleep. Or, again, the cadaverous, famished wretch brought before the fat *justice de paix*, who apostrophizes him, "Vous avez faim . . . vous avez faim, ça n'est pas une raison . . . mais moi aussi presque tous les jours j'ai faim, et je ne vole pas pour cela!" Another comic figure is the advocate addressing his client, whom he has unsuccessfully defended, "Never mind, my dear fellow, we have been unlucky this time; but the next rattling good robbery you are in for, see if I don't pull you through!" 'Les Profils Contemporains' has many happy allusions to the topics of the day.

Many of the drawings here exhibited are really admirable compositions; the action is superb, the effect brilliant, and the physiognomies marvels of expression and animation. The oil paintings will not, of course, compare for technical qualities with those of men who have given their attention wholly to that branch of art; but they are pleasant, genial, and with a good feeling for form. There is also a series of small heads, wonderfully grotesque, and at the same time capitally modelled. I understand that M. Daumier is now almost totally blind: it is to be hoped this exhibition may prove to him a source of pecuniary profit, as it is assuredly an artistic success he may well be proud of.

One cannot help regretting the dispersal of a collection formed with such taste and judgment as that belonging to M. Laurent-Richard, which is to be sold this week at the Hôtel Drouot. Its salient features are the Rousseaus, Millets, and Delacroix; these were the centre of a group of artists of the last generation, who may be said to have formed a distinct school, all well represented in this gallery, but besides there are some choice examples of a few living men, some well selected Dutch masters, and English and French pictures of the end of the last century and beginning of the present.

By far the most important work of the collection is Rousseau's celebrated 'Le Givre'; no landscape ever exceeded this in poetical conception. A foreground of field broken up by mounds and banks, flecked with rime and thin snow, leads to a valley out of which rise some clumps of trees; the horizon is bounded by low hills; the sun is just sinking behind them in a glow of intense red, purple clouds cover the sky, except an opening looking into a sea of molten gold. Notwithstanding the amount of detail, breadth of effect is preserved throughout; it is this and the splendid depth of colour which make the picture so impressive. It will give a notion of the wealth of the collection when I mention there are eighteen other works by Rousseau; some are not larger than a sheet of letter-paper: the 'Givre' is sixty-three centimètres by forty-one. They are very varied in subject; perhaps one of the most lovely is 'Barbison, Effet de Printemps,' in which one sees the village in perspective, half hidden in fruit blossoms, and backed up by the tall trees of the forest.

Here has been a rare opportunity also to study another great French painter, Millet, in no less

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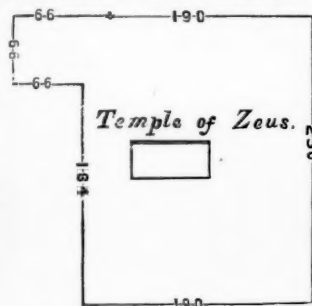
than eleven of his pictures; the best known are perhaps 'La Mort et le Bûcheron,' and 'Le Soir.' Delacroix's most striking canvas, among others in the collection, is the 'Combat du Giaour et du Pacha,' in which both men and horses are fighting with the utmost fury; its colour is splendid, but no less so the drawing and expression. I should have liked to have particularized some of the examples of the genius of Troyon, Dupré, and Diaz, but must not pass over the 'Deux Van der Velde' by Meissonier; whoever has the luck to acquire this will add a jewel to his gallery. Remarkable even among these masterpieces are the younger Crome's 'Près de Norwich, la nuit,' a striking and poetical moonlight, and Raeburn's vigorously painted head of a Greenwich pensioner.

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EXCAVATIONS AT OLYMPIA.

PROF. ADLER, who is just now at Olympia, has issued an interesting report, which deals with the edifices and topography as a whole.

I have already mentioned that of the wall which bounded the Altis on the east, north, and south, parts had been found. Now have been discovered portions of the western boundary wall, and it is clear that the Altis formed a parallelogram, situated in the plain of the river, the extent of which from north to south measures 250 mètres, so that the Temple of Zeus stood exactly in the middle, while from east to west it measures 195 mètres, so that the line from the centre of the Temple of Zeus to the east is 125 mètres long, but to the west only 70 mètres. The Altis, therefore, occupies a space of 48,750 square mètres. If the western wall were carried from the point at which it was discovered to the north, it would run between the Philippeum, on the east, and the Prytaneum, on the west; but as the Prytaneum was (Paus. v. 15, 8) within the Altis, it must be supposed that on the north-west the Prytaneum was included in the enclosure and formed an appendage 66 mètres long and 66 broad. The Altis, therefore, was shaped as follows, and its extent must be considered to be 53,106 square



mètres. On the north immediately behind the Altis rises the hill of Cronius; on the west runs the Cladeus, flowing from south to north; on the south the Alpheus, flowing from east to west; on the east lies the level ground.

Prof. Adler divides the whole space into three zones—a northern, central, and southern. The northern has been most thoroughly explored, and already twenty-six buildings have been discovered. Fragments of some of them exist, of others are known from traces of their foundations being found. These are, beginning from the west: (1) The Prytaneum, a great court of 66½ square mètres, which was surrounded on three sides—perhaps on four, for the north side has been as yet little investigated—by deep halls, supported by rows of columns of Ionic and Doric style; to these adjoin saloons and rooms. On both corners of the south side lie half-opened oblong rooms, with stone benches at the walls around, and in the middle is a remarkable fragment of the great banquet hall, the Hestiatorium (Paus. v. 15, 12)—the original pavement of flat bricks, which allows us to trace the arrangement of the tables and the passages. From this it is clear that the building in which the hearth formed of ashes and supporting ever-burning fire stood (Paus. v. 15, 8 and 12)

lay on the north side. (2) The Philippeum, notable in the history of Art as well as topographically and through the structure of its plan. (3) The Heræum, of which unfortunately the upper portions are still wanting, or, at least, have not yet been detected among the great masses of fragments of Doric architecture of unknown origin (twelve different sorts) which have been found scattered far and wide in all directions. It has been ascertained now that the slender Ionic columns of the Cella were substituted late in the Roman period for the original Doric pillars. Generally speaking, repairs and alterations were perpetually being effected in the temple; columns which were built of several drums, and had decayed, were replaced by thinner ones made of fewer pieces, and sometimes monoliths. Hence the discrepancies in the proportions. In the Pronaos as well as the Opisthodomus the ancient barriers of gratings and doors have been ascertained. Close before the lower step of the east front, between the third and fourth pillars, stand two altars. (4) The substructure of a third, an altar formed of ashes, lies sixteen mètres before the east front. (5) A fourth has shown itself before the centre of the south front, and in the neighbourhood of the last two were considerable remains of ashes and several hundreds of animals in bronze and clay. (6) A lofty, strong wall, sloping towards the south, which runs along the north side of the Heræum. As the steps are so small that they cannot be mounted, it follows the wall was designed to prevent the subsidence of the hillock rising immediately above it. On this hillock, which was separate from the hill of Cronius and lay before it on the west side, was probably placed (7) the Gæum. Pausanias remarks (v. 14, 10), "Upon the so-called Gæum is an altar of Ge, also of ashes; there was here at a still earlier date, so it is said, an oracle of Ge." On the north-west corner of the Heræum the wall (6) is interrupted by a very old but small building (8), which lies from north-east to south-west, and is connected with the Temple. The level of this building as well as the gradual rise of some party-walls forbid us to suppose a flight of steps. It was in all likelihood a sacred building built into the hill itself. (9) The Exedra of Herodes must be regarded as an ornamental edifice marking the termination of the conduit which brought an abundance of beautiful water to Olympia from the north-east, from the valley of Miraka, and which is used to this day. Out of two lions' heads, which were placed in the corners near the two little circular temples of eight columns each, the water poured into a great marble basin, which was situated at the foot of the terrace with the apse, and upon the front side of which stood the bull of Regilla, itself serving as a fountain. Hence the water branched in various directions through the Altis. Up till now twenty partly open, partly covered, canals and watercourses of Porus stone, or bricks, or clay pipes, have been counted, seventeen inside and three outside the Altis, belonging to various times, but partially connected with the Exedra. The frequent occurrence of well-basins seems to point to the sites of the many altars.

I shall return to Prof. Adler next week. Meanwhile a telegram from Olympia, dated Pyrgos, May 11th, announces: "18 mètres west of the Exedra on the Terrace of the Zanes, remains of a Doric Peripteros, 20 mètres long, 11 columns in length (and 6 columns in breadth), very much dilapidated, probably the Metroum." Herewith one may compare a passage of Pausanias, v. 20, 9: "A great temple of Doric architecture is to this day called the Metroum, for its old name is retained. There is, however, no statue of the mother of the gods in it, but statues of the Roman kings. The Metroum is inside the Altis." Further adds the telegram, "20 mètres south of the eastern Thesaurus, a vaulted entrance to the Stadium." This also is mentioned by Pausanias, vi. 20, 8: "There is at the end of the statues which were made from the fines of the athletes the so-called secret entrance by which the Hellenodice (the Elean judges of the prizes) and the

combatants enter the Stadium." V. 21, 2: "If one goes to the Stadium by the Metroum, there is on the left hand, at the foot of the hill of Cronius, a stone terrace and steps; there stood the Zanes made from the fines." V. 21, 15, tells that two of the Zanes stood to the right and left of entrance to the Stadium. V. 22, 1: "There is an altar in the Altis, near the entrance which leads to the Stadium; upon this the Eleans make offerings to no god; but it is the custom for the trumpeters and heralds to place themselves upon it and have a contest." JULIUS SCHUBRING.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 18th inst., the following pictures: E. Nicol, The Day before Donnybrook, 126; The Day after Donnybrook, 120. P. Seignac, Once upon a Time, 119. H. J. Scholten, The Duet, 183. L. Munthe, Golden Autumn, 108; Winter in Holland, 231. P. J. Clays, Calm on the Scheldt, 241. J. Flüggen, Familienglück, 136. J. E. Saintin, Expectation, 283; The Widow, 325; La Gantière, 294. B. J. Blommers, The Mothers, 162. M. Gierymski, Poland in 1863, 472. Prof. C. Hoff, The Unexpected Return, 441. T. Creswick, The Ford, 194; On the Tees near Barnard Castle, 262; Another, 194. W. Bouguereau, Learning to Play, 682. R. de Madrazo, The Album, 278. F. Goodall, Egyptian Shepherd Boy, 152. Suebach, Troops on the March, 136. T. E. Duverger, The Truant, 136. E. Castres, The Ambulance, 535. E. Vély, Le Premier Pas, 357. T. F. Dicksee, Kate and Bianca, 215. R. Andsell, Looking and Longing, 189; Drovers' Halt, with View of the Island of Mull, 304. J. Linnell, sen., The Wood Cutters, 509; The Harvest Waggon, 546. H. Schaeffels, Sinking of the Vengeur, 100. Vicat Cole, Arundel, 882. H. W. E. Davis, Early Summer, 493; Returning Home, 609. Laslett J. Pott, Waiting for the King's Favourite, 257. F. Dillon, The Statues of Memnon, 110. J. T. Linnell, Firs and Furze, 115. P. Van Schendel, A Fruit Market, Candlelight, 131. W. Wyld, The Grand Canal, Venice, with the Dogana, 110. T. Webster, The Peep-Show, 630. E. Verboeckhoven, The Guardian of the Fold, 199.

At the sale of the library, prints, copper and steel plates, wood-blocks, &c., of the late distinguished artist, George Cruikshank, at the rooms of Messrs. Sotheby, Wilkinson & Hodge on Friday in last week, the articles with Cruikshank's illustrations produced extraordinarily high prices. Amongst those most eagerly competed for, Dickens's Cricket on the Hearth sold for 7l. 2s. 6d.; Dickens's American Notes, 13l. 13s.; Dickens's Sketches, 3 vols., 12l., and another copy in numbers, wanting 2 and 9, 13l. 10s. Kosewitz's Eccentric Tales, 3l. 4s.; Points of Humour, 5l. 10s.; Freischütz, Travestie, 3l. 13s. Barker's Greenwich Hospital, 4l. 2s.; a set of India proofs of Omnibus, 10l. 5s., and another, 18l.; Scraps and Sketches, 4 parts, India proofs, 8l. 8s., 13l., and 10l.; Table Book, 14l.; Maxwell's Irish Rebellion, 11l. 15s.; Life of Grimaldi, India proofs, 12l., and plain proofs, 9l. 9s.; Tower of London, 13l. 13s.; Court of Queen Anne, 11l. 10s.; Miser's Daughter, 13l. 10s. and 10l. 10s.; Punch and Judy, 17l. Sir John Falstaff, 17l. 10s.; Comic Almanac from 1835 to 1841 inclusive, India proofs, 15l. 6s.; Arthur O'Leary, 6l. 5s.; Novelists' Library, 11l. 15s.; Jack Sheppard, 13l., &c. The original copper-plates and wood-blocks sold equally well, Mr. Lambkin producing 23l.; Her Majesty and Prince Albert at Guildhall, 11l.; Opening of the Exhibition, 10l.; Comic Alphabet, 15l. 15s.; Illustrations of Time, 17l.; Scraps and Sketches, 41l.; Knickerbocker, 19l.; Sketch Book, 26l.; Bottle and Drunkard's Children, 30l.; Lord Batsman, 15l., &c. The sale produced 1,132l. 11s.

FINE-ART Gossip.

THE subscribers to the Splügen Fund may like to know that the drawing has been placed in Mr

Ruskin's possession, and that particular acknowledgment to the contributors will be made at the earliest possible opportunity.

It is understood that to Mr. Leighton and Mr. Poynter has been entrusted the task of designing the mosaics which it is proposed to substitute for Thornhill's pictures in the dome of St. Paul's. This is to be the case, we presume, if the 40,000*l.* required for the work is forthcoming. We confess to believing that to destroy Thornhill's works would be a pity. At any rate they have a magnificent decorative effect which it would be hard to surpass, or even to approach, by mosaic, which does not readily lend itself to producing the aerial splendour so desirable in the place. Would it not be better worth while to begin decorating the cathedral where its walls are blank, and leave to experience the greater task of enriching the dome?

THE Society for Photographing Relics of Old London proposes to publish the following subjects with its fourth year's issue: Temple Bar; Gate and Courtyard of 102, Leadenhall Street, demolished in 1875; Houses in Gray's Inn Lane, demolished in 1878; Shop in Brewer Street, Soho; The 'Sir Paul Pindar,' Bishopsgate Street; Houses in Holborn. Mr. Alfred Marks, of Long Ditton, Secretary of the Society, will receive subscriptions.

AMONG the pictures now comprised in the Art Treasures Exhibition in aid of the new building of the School of Art, Manchester, are two important pictures by Mr. Rossetti, 'Proserpine,' which we described some time since, and 'The Water Willow.'

STUDENTS of ancient Art who desire to judge for themselves the quality of the recently discovered sculptures of Olympia have now the opportunity of doing so at the Fitzwilliam Museum, Cambridge, where casts have lately been arranged of the Victory of Paionius, the figures of Zeus, Steropé, Alpheus, and the seated old man by the same sculptor, from the east pediment of the temple of Zeus; the Metope of Atlas and Heracles; and from among the sculptures of Alcamenes in the west pediment, two groups of Centaurs and Lapith women, the reclining figure of a lovely nymph, two female heads, and the head of the central figure of Apollo, with which the articles of Dr. Treu and Dr. Schubring have made our readers familiar.

GEORGE CRUKSHANK'S pension on the Civil List, of 95*l.* a year, is to be continued to his widow.

THE numerous complaints made by the French world of Art with regard to the administration of M. de Chennevières, Directeur des Beaux-Arts, &c., have led to the appointment in his place, of M. Guillaume, the famous sculptor. Surely so great an artist as M. Guillaume might be better employed than in this directorship, while it is by no means certain that he is the best sort of man for such a post.

MUSIC

MADAME JENNY VIARD-LOUIS' FOURTH GRAND ORCHESTRAL AND VOCAL CONCERT, St. James's Hall, TUESDAY NEXT, May 28th, at Three o'clock.—Overture, 'Der Freischütz' (Weber); Serenade from Symphony, 'The Power of Sound' (Spohr) (Violoncello Obligato, M. Jules Lasserre); Concerto, Piano-forte, 'Concertstück,' F. Minor (Weber), larghetto ma non troppo, allegro passionato, marcato, più moto, presto assai, Madame Jenny Viard-Louis; Aria, 'Qui s'addio' (Mozart), Signor Foll; Gavotte, D. Major (Weist Hill), for strings alone; Solo, Piano-forte, 'Capriccio,' E. Major (Mendelssohn), andante, presto, Madame Jenny Viard-Louis; Concerto, Violin, Op. 25 (Max Bruch) allegro moderato, adagio, allegro energico, Mr. Kammer (late Professor at the Leipzig Conservatory of Music, Pupil of Prof. Joachim); Romance, for Horn (Saint-Saëns) (first time in England), M. Stenhouse; Lied, 'Der Erlkönig' (Schubert), Mdle. Christiani; Symphony, No. 2, D. Minor (instrumental portion only) (Beethoven), allegro ma non troppo, un poco maestoso, adagio molto e cantabile, molto vivace; Song, 'The Two Grenadiers' (Schumann), Signor Foll; Marche Houzouise (Hector Berlioz). The orchestra will consist of ninety performers. At the Piano-forte, Mr. Henry Leppold. Conductor, Mr. H. Weist Hill.—Tickets, Sofa and Balcony Stalls, 10*s.* 6*d.*; Stalls and Balcony, 5*s.* 6*d.*; Admission, 1*s.*—Tickets at Austin's Office, St. James's Hall, 25, Piccadilly; and all Music Publishers.

THE ITALIAN OPERA-HOUSES.

BELLINI'S 'Puritani' was performed last Monday night at the Royal Italian Opera and at Her Majesty's Theatre, and on Tuesday evening at both houses Signor Verdi's 'Trovatore' was given.

This arrangement must have been accidental, as Mr. Mapleson cannot have supposed that amateurs would accept as Leonora in the 'Trovators' Mdle. Salla in preference to Madame Adelina Patti, and Mr. Gye can hardly have hoped that connoisseurs would elect to listen to the Elvira of the 'Puritani' by Mdle. Albani rather than hear Madame Gerster-Gardini. As regards the representatives of the other parts in the two operas, there was little difference in the quality of the voices, and in the acting and singing, except in the contralto part of Azucena; if Mdle. Tremelli has by far the finest organ, Madame Scacchi is superior in style; if the ensembles at the respective theatres be compared, the inferiority of Covent Garden to the Haymarket establishment is indeed marked. Madame Adelina Patti is to appear as Rosina in the 'Barbieri' this evening, and the subscribers to the Royal Italian Opera will be delighted to learn that she is to resume the part of Zerlina in 'Don Giovanni' next Monday, for she has made this Spanish maiden her own. Meyerbeer was so pleased with her acting and singing thereof that he promised to write a comic opera expressly for her, but death prevented the fulfilment of the pledge. Mdle. Albani, who has reappeared in her two best characters in the 'Tannhäuser' and 'Lohengrin' of Herr Wagner, is to create the part of Virginia in M. Massé's charming opera, 'Paul et Virginie,' the first Italian representation of which is fixed for next Saturday (June 1st).

At Her Majesty's Theatre Signor Marchetti's four-act opera, 'Ruy Blas,' which was so successfully produced last November, has been revived under the direction this time of Sir Michael Costa, and with changes in the cast, on the 18th inst., Signor Campanini, who has returned after an absence of two years, appearing in the title part, Signor Rota, for whom the composer expressly wrote the music, enacting Don Sallustio de Bazan, Signor Roveri being Don Guaritano and Signor Corelli being assigned Manuel Arias. Casilda was undertaken by Mdle. Parodi, whose imperfect intonation was not condoned by her clever acting. Mdle. Salla resumed the character of Marie de Neubourg, the Queen of Spain, and Madame de Meric-Lablache, Signori Rinaldini and Franceschi retained their former parts. The work made a strong impression: the interest in the two last acts was evidently very great, owing to the excellent singing and acting of Mdle. Salla, Signori Campanini and Rota, but operatic enthusiasm is really carried to excess, and is absurd at times; after one character has been forcibly removed as a prisoner, and another one has been killed, it was ludicrous to recall the two representatives at once; surely the end of an act should be waited for, so that the action of the piece may not be interrupted by ridiculous manifestations. 'Ruy Blas' is a welcome addition to the repertoire.

There was the novelty of a morning performance of M. Gounod's 'Faust' last Wednesday. Impresarios will doubtless, like the managers of theatres, find the advantage of accommodating residents in the suburban districts, who are unable or unwilling to go to entertainments at night. There was additional interest attaching to the representation of the 22nd inst., as Madame Gerster-Gardini appeared for the first time here as Margherita, a character, however, that she has sustained at St. Petersburg, and Signor Campanini had the title part.

Madame Gerster-Gardini takes her own view of every character she portrays; her Margherita is, therefore, quite unconventional, and it is also free from stagey effects. The conception of the part is, based on Goethe's creation, to free the dramatic acting from all exaggeration, to sing the text with refined feeling and artistic finish. Whether this subdued reading of Gretchen will be accepted by the amateurs who have been habituated to more demonstrative displays, time will show, but it is only just to recognize the careful and conscientious development of the attributes of Margherita, from her entrance in the second act to the close of the garden scene. Starting, how-

ever, from this point, the artist was more forcible—the grief at the death of Valentine, the remorse in the church scene, and the despair in the prison were situations depicted with intensity. The music of the part presents no difficulties to such an accomplished vocalist, and there was much tact in the reservation of strength in the trio finale. Signor Campanini was not in such good voice as formerly, but he acted finely.

CLASSICAL CHAMBER CONCERTS.

At the third of Mr. Charles Halle's Friday Afternoon Concerts, in St. James's Hall, on the 17th inst., four works were introduced for the first time, namely, Mozart's Trio in G major, No. 3, for piano (Mr. Halle), violin (Madame Norman-Néruda), and violoncello (Herr F. Néruda); a Sonata, Op. 5, in E minor, for pianoforte, by Herr Brahms; a Suite, Op. 11, in E major, for pianoforte and violin, by Herr Goldmark; and the Phantasiestücke in A minor, Op. 88, for piano, violin, and violoncello, by Schumann. The two absolute novelties were the compositions by Herren Brahms and Goldmark, both of which are attractive in form and treatment, and for the execution of which the executants were applauded and recalled. Madame Norman-Néruda for her solo played Beethoven's Romanza in G major, Op. 40, exquisitely.

At the third Matinée, on the 21st inst., in St. James's Hall, of the Musical Union, Prof. Ella introduced the Parisian pianist, Madame Montigny-Rémaury, who is the most accomplished of French artists on her instrument. Since her last appearance at the Union Concerts the lady has studied specially with Herr Rubinstein the style, tempi, and characteristics of his works. Madame Rémaury is not of the class of pianists with whom the metronomical mechanism of inanimate interpretations is in special favour; on the contrary, conservative conventionalism has been discarded by the lady, and poetic and powerful development of a composer's intentions has been substituted. Such playing is not to be dismissed with a sneer and the epithets "sensational" and illegitimate, although what "legitimacy" is in execution it would be difficult to explain, for it may be presumed that a pianist has the same privilege as the vocalist or the dramatic artist—that of exercising intelligence, sentiment, and even enthusiasm in striving to realize the conceptions of a composer or of a poet. The programme of the 21st inst. comprised Mozart's Quintet in D, No. 4, for two violins (MM. Marsick and Wiener), two violas (Heer Holländer and Mr. Hann), and violoncello (M. Lasserre); Beethoven's Trio in E flat, Op. 70 (Madame Rémaury, M. Marsick, and M. Lasserre); and Haydn's String Quartet in E, Op. 59 (MM. Marsick, Wiener, Holländer, and Lasserre). For her solos the pianist selected Herr Rubinstein's Barcarolle, No. 3, in G minor, Op. 50; a Tarantelle, Op. 56, by C. Wehlé; and an ancient piece (1722), by F. Couperin, called 'Sœur Monique.'

Mr. C. Gardner, at his classical Matinée, on the 21st inst., at Willis's Rooms, with the co-operation of Herr Ludwig (violin), Herr Daubert (violoncello), and Mr. Casins (pianoforte), in addition to a selection from the works of Beethoven, Schumann, Chopin, Graun, Handel, Mozart, Herr Raff, &c., introduced his own Pianoforte Sonata in A, and two vocal pieces, which were sung by Mr. Shakespeare. Mdle. Redeker was the other vocalist.

CONCERTS.

With the annual benefit concert of Mr. Manns, the Saturday Afternoon Concerts at the Crystal Palace terminated on the 18th inst., and will not be resumed before October next. There was a very large attendance, and the audience was very enthusiastic; for Mr. Manns—a hard worker in a good cause—is not only popular, he had provided a scheme of no ordinary interest: thus M. Charles de Beriot (the pianist) and Señor Sarasate (the violinist) played the Andante and Variations from the Kreutzer Sonata, in A, Op. 47, by Beethoven,

in such fine style as to cause regret that the work was not given in its entirety. Additional interest was imparted to this selection from the splendid Sonata by the fact that the late M. de Beriot, the violinist (father of the present pianist), in a piece which he called the 'Tremolo,' had treated the theme and variations as a solo, to display his extraordinary mechanism. M. C. de Beriot also performed the Allegro, with its elaborate *cadenza*, from the Pianoforte Concerto, in a minor, by the Norwegian composer, Edward Grieg. The German basso, Herr Henschel, introduced two of his compositions: first, a Serenade for string and orchestra in canon form, Op. 23, a work in four movements, of the Haydn and Mozart school, the execution directed by the vocalist; and secondly, the trio of a setting of the 130th Psalm, 'De Profundis,' for five-part chorus, solos, and organ, the trio thereof sung by Miss Robertson, Mr. McGuckin, and by the composer. Without being characterized by any striking individuality, the orchestral and vocal productions proved that Herr Henschel has studied ably, scholastically, and soundly. Señor Sarasate was encored in his Fantasia on 'Faust' themes, when he substituted a work by the late M. de Beriot. Mendelssohn's Scotch Symphony and Weber's 'Oberon' Overture were splendidly played by the band. The *début* of Mdlle. Fides Keller in the air, a 'Miserere,' from Padre Martini's Psalm LXXXVI, and in two of Beethoven's Lieder, was successful, the lady having a nice contralto voice, combined with a good method. Miss C. Penna was the other vocalist.

A Polish pianist, Mdlle. Janotha, a pupil of Madame Schumann, who made her *début* at one of the Saturday Popular Concerts, performed in Mendelssohn's G minor Pianoforte Concerto, with orchestra, at the second of the New Philharmonic Concerts, and made a highly favourable impression. Familiar as the work is, the young artist imparted something like individuality in her interpretation, particularly in the slow movement, in which her delicate and poetic touch was charming. In the forcible and *bravura* passages a more incisive accent was at times desirable, but her manipulation is, on the whole, that of an accomplished and practised performer. On her recall she played Chopin's Waltz, No. 2, in a flat, of which her rendering was pre-eminently good. M. Marsick, who, as a violinist in classical chamber compositions, had won the suffrages of connoisseurs at the Musical Union, appeared as an executant, with orchestra, in the brilliant Concerto, No. 1, in G minor, by Herr Max Bruch, which had been previously heard from Herr Joachim and Señor Sarasate, but which from the Belgian artist was not at all inferior in interest and power, even when compared with the mechanism of his German and Spanish rivals. M. Marsick's recall evidenced the gratification of his hearers at a very fine reading of a very skilful and artistic concerto. Herr Max Bruch quite comprehends the genius of the instrument for which he has written. There was a novelty in the programme of a Fest-Marsch, Op. 139, from the inexhaustible fancy of Herr Raff, which, although last on the list, found favour. Mr. Ganz ably conducted this work, as well as the 'Leonora' Overture and the two Concertos. Dr. Wyld wielded the *bâton* in Beethoven's Symphony, No. 2, in D. Fräulein Friedländer was the vocalist, and selected the 'Infelice' *scena* of Mendelssohn, an air from Herr Brüll's 'Land-frieden,' and Lieder by Schubert.

There were three overtures in the scheme of the sixth concert of the Philharmonic Society, on the 22nd inst., under the direction of Mr. Cosins, namely, the most perfect of Sterndale Bennett's preludes, the 'Naiada,' the exciting 'Leonora,' No. 3, of Beethoven, which was encored, and the 'Oberon' of Weber; the symphony was by Schubert in C. The solo performer was Signor Papini, the most refined and most accomplished representative of the Italian school of violinists; he chose Spohr's Dramatic Concerto. The vocalists were Madame Patey and Miss E. C. Thursby, from America, her first appearance in this country, who made a very favourable impression, and was

recalled after her singing, with sympathetic voice and with good style, airs by Mozart and Hérold.

Miss Elizabeth Philp is one of the popular ballad composers of the day, and it was natural, therefore, that she should introduce ten of her own compositions among some twenty-six pieces in the programme of her evening concert in St. James's Hall, on the 20th inst., having Sir Julius Benedict, Mr. L. Diehl, and Signor Randegger as the three conductors. The *bénéficiaire* sang three of her own airs, two in Italian and one in English; a French romance by her, 'Ninon,' was given by Mr. Colnaghi (amateur), and the London Vocal Union sang her part song, 'What is Love?' The lady also joined Mr. Cummings in her Italian duet, 'Amo te solo.' Miss Philp has the gift of tune, but she composes too fast, and the effect of haste is that her melodies seem to be cast in one mould. The other artists were the Misses Allitsen, Mdlle. Gaetano, Madame E. Davison, Miss Wakefield (amateur), Mdlle. Arnim, Madame A. Sterling, Mr. Pyatt, Mr. G. Grossmith, jun., Herr Frantzen and Miss H. Cronin, pianoforte, and Herr van Biene, violoncello.

Herr Oberthür's morning concert, in St. James's Hall, on the 20th inst., comes within the category of the fashionable musical entertainments of the season. The harpist and composer had the aid of Herr Ludwig (violin), M. Albert (violoncello), Mr. Hoyte (organ), Miss Beard (harp); the vocalists were Mdlle. Bertha Kaysel, Madame Cellini, Fräulein L. Oswald, Mdlle. Victoria Bunsen, Mdlle. C. Hoehne, Mr. Faulkner Leigh (tenor), Sigr. Isidore de Lara (baritone), Mr. Hayes (bass), with Herr Frantzen, Messrs. G. Gear and A. Allen conductors. Mr. R. Drummond, the tenor, who is too rarely heard, had a *Matinée* on the 20th inst., at the residence of Mr. A. Whitelaw, M.P., in Euston Square, and was assisted by Mrs. Kendal Grimston, Miss Purdy, Madame E. Armstrong, Mdlle. Gaetano, Messrs. Santley, Maybrick, and Signor Bonetti, with Sir J. Benedict, Signor Pin-suti, Messrs. Ganz, Parker, and W. Austin, accompanists.

At Signor Isidore de Lara's *Matinée*, at 28, Ashley Place, by permission of Major Carpenter, on the 16th inst., the baritone was assisted by Madame Liebhart, the Misses J. Sherrington and Purdy, Messrs. Shakespeare, Thorndike, and McGuckin, and Signor de Monaco, with M. Henri Logé (pianist), Herr Oberthür (harp), Signor Scuder (violin), with Signori Romili and de Lara conductors.

Herr L. Engel had his first harmonium recital at Messrs. Metzler's rooms, in Great Marlborough Street, on the 16th inst., with Madame A. Sterling vocalist.

At the second chamber music evening concert, on the 21st inst., at the Royal Academy of Music, of Herr Franke, the violinist, Herr Feiniger (violin), Herr Hausmann (violoncello), Herr Frantzen (piano), Herr Schiever (viola), co-operated.

Musical Gossip.

THE long-promised production of the only oratorio composed by Rossini, 'Moses in Egypt,' took place last night (May 24th) in Exeter Hall. The Sacred Harmonic Society commissioned Mr. A. Matthison to adapt the English version of the Italian book, 'Mosè in Egitto,' and Sir Michael Costa has arranged the score expressly in order that the Society may include the oratorio in its repertory of works of the sacred school, to which Rossini's early studies were directed at Bologna. The result of them was the composition of the oratorio for the Lent performances at the San Carlo in Naples, in 1818, with scenic effects. Our notice will appear in next week's *Athenæum*.

MR. CHARLES LUNN, the author of 'The Philosophy of Voice and the Basis of Musical Expression,' illustrated his theories at the Royal Academy of Music concert room, on the 17th inst., in a lecture.

A ONE-ACT operetta, called 'Bold Dick Turpin,' the libretto by Mr. Palgrave Simpson, the music

by Mr. Henry Leslie, was produced on the afternoon of the 17th inst., at the St. James's Theatre, with success; but as the performance was by amateurs it scarcely demands criticism in musical journals; the merits of the operetta will certainly secure its selection for drawing-room entertainments, and as a *lever de rideau* in a regular opera-house it would be also acceptable.

THE notice of the Cambridge University Musical Society's concert is unavoidably postponed until next week. The production of Herr Kiel's 'Requiem' was quite a success, and it is much to the credit of Cambridge amateurs that they have been the first to introduce the work in this country.

By permission of Mr. Mapleson, Mdlle. Valleria, Mdlle. Tremelli, and Signor Bettini sang at the anniversary dinner of the Newspaper Press Fund on the 18th inst. The other artists in the programme were Miss Victoria Bunsen, Miss Percy, Mr. B. Lane, and Mr. Shakespeare, with Sir Julius Benedict conductor.

AN oratorio for children, 'Christ and His Soldiers,' by Mr. John Farmer, of Harrow School, will be performed at Exeter Hall this day (Saturday). A ballad concert will be given this afternoon, in St. James's Hall, by Mr. John Boosey. The Royal Albert Hall Choral Society's last concert will be given next Monday, when Mr. Sullivan's oratorio, 'The Light of the World,' will be performed. The fourth orchestral concert of Madame Viard-Louis will take place next Tuesday.

MISS LAURA HARRIS (now Madame Zagury-Harris), the American *prima donna* who sang at Her Majesty's Theatre some years since, has reappeared at the Italian Opera-house, in Paris, in Lucia, in which she created a great sensation in the mad *scena* by her *bravura* singing.

THERE was an impressive service of sacred music at the sixth anniversary festival of the London Gregorian Choral Association, in St. Paul's Cathedral on the 16th inst., Mr. C. W. Jordan presiding at the organ. The procession of the chorists, 1,200 in number, in surplices, four abreast, was imposing.

MR. GILMORE'S American band of sixty-five performers played at two concerts in Liverpool, and at two concerts in the Exhibition Building in Dublin, on their arrival from America last week. On Tuesday and Wednesday they performed at the Crystal Palace.

DR. VON BÜLOW will arrive in London from Hanover next week, and will give two pianoforte recitals here.

THE Wanstead and Snarbrook body of amateurs have done so well in practice that, assisted by some professors, they gave a highly successful concert on the 15th inst. at the institution, in aid of the funds of the Merchant Seamen's Orphan Asylum. Mendelssohn's 'Walpurgis Night,' movements from symphonies, and chamber compositions by Beethoven and Mozart, part songs, and solos showed what progress such local associations can make in execution, both vocal and instrumental, when under artistic direction.

THE Dublin memorial bust to Balfe, the composer, has been nearly completed by the sculptor, Mr. Thomas Farrell, and will soon be placed in the department of the Dublin National Gallery specially reserved for Irish celebrities. The proceeds of three lectures on Irish musicians by Sir Robert Stewart, the University Professor of Music, will be appropriated to the erection of a memorial window in St. Patrick's Cathedral in honour of Balfe. Classical chamber music is making way in Dublin, through the exertions of the Instrumental Music Club, which possesses in its Hon. Secretary, Mr. H. Vivian Yeo, an amateur violinist of the first order. Mr. Carl Rosa, after a three weeks' season in Dublin, has gone with his English opera company to Cork.

AT the Whitsuntide Rhenish Musical Festival of three days, under the direction of Herr Joachim, works by Handel, Gluck, Schumann, Beethoven,

Mendelssohn, Viotti, and by Herr Brahms and Herr Tausch will be performed. The new cantata by Herr Max Bruch, a setting of Schiller's 'Lied von der Glocke,' has met with great success at Cologne. There were 400 chorists, and a proportionate band. Romberg's 'Song of the Bell' is well known in this country, and it is to be hoped the version by Herr Max Bruch will soon be heard here.

DRAMA

THE WEEK.

AQUARIUM THEATRE.—'Family Honour,' a Play in Three Acts. By F. A. Marshall.

OUT of familiar and well-used materials Mr. Marshall has constructed an ingenious and interesting play. So many changes have been rung upon emotions and passions, it is not easy to devise new combinations. It is in the nature of the characters subjected to experiment, rather than in that of the experiment itself, accordingly, that novelty has to be sought. A wife, with a secret involving no culpability on her own part, which she is yet compelled by oath to keep from her husband, and a husband who mistakes for guilt the signs that a more dispassionate and consequently more accurate observer would know to be proofs of innocence, are common enough figures on the stage. The relations of these personages have, however, in the new drama more freshness than was to be expected. Sir Eric Marvel, Mr. Marshall's hero, is a monomaniac, or something like it, in point of family honour. His boast is that for many generations no stain of any kind has rested upon the family escutcheon, and he assumes that a Lady Marvel must be as far above suspicion as the wife of a Cæsar. The heroine, meanwhile, Margaret Tresham, is a young and impulsive girl, whose whole heart has been freely given to her elderly and formal suitor. Quite ignorant is she of anything in her life which her husband may not know. In marrying, however, Sir Eric, Margaret has deeply stung a second lover, the Hon. Algernon Craft, who has thereupon become a bitter enemy. He has disinterred a shameful secret concerning her birth, and he brings forward an unheard-of relative, who is prepared to prey upon her, and who does, in fact, prove the means of separating her from her husband. Sir Eric, mean time, who has been disturbed by a deluge of anonymous letters charging his wife with misconduct, has asked her an hour previously if there is any shadow of secret between them. To this inquiry he has received a frank negative. Looking into her face, he has perceived in her "pure eyes and perfect witness" full evidence of truth, has believed her, and dismissed all unquieting suspicions. An hour later, he finds her bidding a tender farewell to a young stranger, whom she is despatching by a private door. His demands for an instant explanation produce no response beyond signs of confusion, and the proud baronet quits his house and wife for ever. Had he been less impetuous, he might have learned that the secret between himself and his wife—due to an oath extorted from the heroine never to reveal to her husband the secret of her illegitimacy it has been found necessary to confide to her—had sprung up between his departure and his return. The man whose exit he has contemplated is, in fact, his wife's half-brother, who, having come

with the worst intentions, has been converted by her gentleness and kindness into a champion and an ally.

When, after confiding to Lady Marvel a knowledge of her birth, Lady Mary Tresham, the aunt of the heroine, extorts from her an oath never to reveal to her husband a secret so long, so painfully, and so jealously guarded, a feeling of improbability is of course aroused. As, however, a narration of the truth to Sir Eric would bring an instant termination of the story and the consequent loss of an act, the spectator must get over the difficulty as he may. Besides this defect there are other things which militate against the success of the whole. The play is far too long, the excess in length being caused by that most dangerous of faults—the narration, in the shape of monologue in the middle of the play, of long stories which should be described in action, or at worst evolved in dialogue. A story of this kind assigned Mrs. Vezin, was wearisome enough, and would, but for the skill of the artist, have been unbearable. A second narration, assigned to a housekeeper, was so tiresome as to arouse feelings of absolute anger. When these speeches are reduced to a third of their dimensions the merits of the play will be more apparent. Meanwhile it seems as if an attempt at compression had been made previous to performance, since in one or two scenes the obvious intention of the author is inadequately conveyed. Some further development of the manner in which the conversion is effected of the heroine's step-brother, who, a second Balaam, comes to curse and remains to bless, is required. The scene in which Sir Eric refuses to hear his wife's explanation is scarcely intelligible, a fault for which, however, we surmise an inadequate rendering of the text is responsible. While, accordingly, monologues are to be shortened or excised other portions require to be elaborated.

Full, however, as is 'Family Honour' of short-comings, it is an interesting, a shapely, and a sympathetic play, with some careful writing, some good characters, and some happy dialogue. The interpretation it receives is adequate. Mr. Farren plays the hero in his own capable if formal way. Mrs. Hermann Vezin makes as much as can be made of the rather prosy character of Lady Mary. Miss Litton as Lady Marvel makes a stride forward in her art, and shows her command of pathos, and Mr. Edgar, Mr. Deane, and Mr. Kyrle are satisfactory in other characters. In the part of a groom out of employment Mr. Fawn acted in a manner that will lead the critics to entertain an estimate of his talents far higher than they had hitherto framed. The reception of the play was favourable.

Dramatic Gossip.

A NEW ballet, entitled 'The Golden Wreath,' has been produced at the Alhambra. Its subject has been extracted by Mr. Albery from a book of Indian legends. As a spectacle it is unsurpassably beautiful and artistic, and the dancing of some of the performers, especially Signora Pertoldi, is exquisite. The story is sufficiently obscure to need the aid of a printed description. In the famous days of Gargantua Englishmen were wonderfully clever at conversing by signs. It was an Englishman with whom Panurge held his famous conversation. It may be doubted if either of these famous disputants could have comprehended the

pantomime now exhibited without some such aid as Mr. Albery has graciously afforded.

On Monday, for the benefit of Mr. Hayes, Miss Ada Cavendish appeared at the St. James's Theatre as Pauline in the 'Lady of Lyons.'

Mr. KELLY has replaced Mr. Bandmann at the Adelphi as the convict in Mr. Burnand's adaptation of 'Une Cause Célèbre.' His presentation of this character is powerful and artistic, and adds to the attraction of the drama.

'TWINE THE PLAIDEN,' a new drama by Mr. G. R. Walker, was produced on Wednesday morning at the Globe Theatre. It has merit enough to dispose the public to try and pardon its imbecile title.

A PERFORMANCE in aid of the Shakspeare Memorial Theatre at Stratford-on-Avon took place on Wednesday morning, at the Gaiety Theatre, when scenes from 'Romeo and Juliet,' 'The Merchant of Venice,' 'Henry the Eighth,' and 'As You Like It,' were given by Miss Neilson, Miss Geneviève Ward, Mr. and Mrs. Kendal, Mr. Hermann Vezin, Mr. Conway, and other artists. A comediette, adapted from the French by Miss Kate Field, and entitled 'Eyes Right,' was produced and played with much briskness by the translator, M. Marius, Mr. Vezin, and others. The idea of a theatre at Stratford-on-Avon is defensible on sentimental ground. Practically, however, the scheme has not much more chance of permanent success than would that of a hospital on Salisbury Plain.

WITH the death of Mr. George W. Lovell, which took place last week at his residence in Hampstead, another of the few remaining links which connect the stage of to-day with that of the time of Macready is broken. His play of 'The Provost of Bruges' was produced at Drury Lane in 1836, with Macready as the hero and Miss Ellen Tree as the heroine. 'Love's Sacrifice' was played by Vandenhoff at Covent Garden in 1842, and 'The Wife's Secret' by Charles Kean at the Haymarket, in 1848. Besides these works Mr. Lovell wrote 'The Avenger' (Surrey Theatre, 1835), 'Look Before you Leap' (Haymarket, 1846), and the 'Trial of Love' (Princess's, 1852).

'LES DANICHEFF' has been revived at the Odéon with an interpretation that only differs from that previously given by the substitution of M. Regnier for M. Masset as Osip. 'La Mort Civile,' a translation of a drama of Giacometti, in which Signor Salvini played in Paris, is also in preparation at this house. An actor unknown as yet to fame is to play the principal part in the drama.

Two new melo-dramas have been produced in Paris, 'Les Abandonnés,' a piece in six acts, by M. Davyl, produced at the Ambigu-Comique, and 'Populus,' a play in eight tableaux, given at the Théâtre du Château d'Eau.

MISCELLANEA

Nichols's Reprint of 'Henry the Fifth.'—Can any of your readers give me any certain information as to the date of the quarto from which Nichols printed the 'Famous Victories of Henry the Fifth,' in his "Six old plays"? It is described in all the bibliographies, without exception, I believe, and in Hazlitt's 'Shakspeare's Library,' as a reprint of the edition of 1617. The imprint, however, which is undated, does not agree with the copy of that edition in the British Museum nor with that bearing the same date in the Capell collection. Was there a third undated edition published in 1617? Or is the catalogue of the Shakspeare Memorial Library, Birmingham, right in ascribing it to "about 1598"? Also is there any known copy of this quarto now existing?

JAMES M. HUBBARD.

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necessary to omit a large amount of valuable matter already in type. This material consists of
Considerations on the lakes, lands, and peoples of the Equatorial regions; and on the Western
half of Africa, with special reference to the Livingstone Basin and River, and the volcanic
formation of the defile through which the Livingstone falls into the Atlantic, &c.This material, together with the account of Mr. Stanley's exploration of the Rufid River,
with maps and illustrations, will be gathered into a supplementary volume, and will be pub-
lished during the autumn.

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